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Theodore Presser

LATEST PUBLICATIONS.

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GRADE I–X.

Price. Order by Number Only.

[illegible] Jackson, Theodd. Sunny South-ern Waltzes. Grade IV 75

[illegible] Russell, J. W. Valse Brillante. Grade IV 50

[illegible] White, Otis B. Alhambra Waltzes. Grade V 75

[illegible] White, Otis R. Imperial Polka. Grade IV 25

[illegible] White, Otis R. La Coquette. Mer-cedes Brunette. Four Hands. Grade IV 50

[illegible] Bartlett, F. G. A Rain of May Polka Brillante. Grade V 60

[illegible] Schmitt, Ed. Op. 30, No. 2. Con-certino (Easy). Grade IV 20

[illegible] Oesterhout, Richard. Heather-bloom. Lady Dear. Sketches. Book III 60

[illegible] Bartlett, F. G. Fairy Dances. Grade IV 60

[illegible] White, Otis R. Diamond Gallop. Grade IV 20

[illegible] White, Otis R. Country Club Dances. Grade IV 75

[illegible] Schilling, Theodore. Valse Caprice. Grade V 60

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[illegible] Washington, Ed. A Canadian Boat Song. Grade V 50

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[illegible] Spindler, Fritz. Op. 336. Jeux-[illegible] 75

[illegible] Rosey, C. Op. 270. Wine Du-[illegible] 75

XI.

Price. Order by Number Only.

1482. Schumann, R. Op. 23, No. 1. Nacht-stucke. Nocturne. Grade VII.... 75
Grand movement, full of passion. Demands fine expression, and the closest and most correct technical execution, with finely graded contrasts in dynamics.

1483. Clarke, H. A. Dream After the Con-cert. Grade IV 50
Quite short, with much passion from the com-position of moderate difficulty. Whole. Very nice. Schubert, Eckert and Paderewski. All artistically treated and contrasted. A pleasing concert-piece.

1484. Webb, F. E. Op. 69, No. 1. Album Leaf. Grade III 75
A melody in singing style, lyric and chiefly harmonic, containing much color. Recommended as a most enticing number for teachers. Sure to please both pupil and critic.

1485. Caswell, Adell. Fairy Glen Waltz. Grade IV 25
A fresh, lively waltz in popular style, fairly good practice for young players, but not hard in single notes. Without octaves.

1486. Sacks, Nathan. Op. 1. Cradle Song. Grade V 75
Treated a good deal like a lullaby, the melody being given to the left hand and the harmonic accompaniment to the right hand, and by crossing hands. Contrasts well, and is worth learning.

1487. Grieg, Ed. Op. 12, No. 3. Watcher's Night Song. Grade VII 75
A rich composition, requiring much very delicate playing, and requiring a good deal of taste. Good practice for those who can play it well. Not difficult in the notes, but requires much expression to make it effective. Whole.

1488. Zannoni, Pietro. Op. 252. By Moonlight. Barcarole. Grade V.... 60
A pleasing and melodious number, and one that will be found good practice for those who can play it well. Requires much expression and nice color in the accompaniment.

1489. Mercier, Charles. Op. 6. Evening. Reverie. Grade IV 50
Rather a good bit. A real melody in each and every hand. The accompaniment is not by any means difficult.

1490. Moszkowski, M. Op. 15, No. 5. Valse Romantique. Grade VII..... 60
A splendid piece. Not at all difficult, but requires a good deal of delicate touch and expression in playing. Very much out of the beaten track. Whole. A fine piece.

1491. Eyer, Frank L. Op. 6. Evening. Grade V 30
An easy and melodious piece, with a good swing to it. Not much variation of rhythm. Good for those who have not yet learned to play good time.

1492. Morey, Fred. L. Op. 39, No. 1. Waltz. Grade IV 40
A good waltz. A good deal of movement in it.

1493. Morey, Fred. L. Lullaby. Grade IV. 40
A good piece. Some work for hand and some exercise for the fingers. Whole.

1494. O'Neill, Thomas. Op. 68, No. 1. The Parade. March. Grade III..... 30
Good for young players. Whole.

1495. O'Neil, Thomas. Op. 66. Album Leaf. Grade IV 30
A pleasing melody in a warm, rich harmonic setting. Whole.

1496. Bellezay, J. V. Op. 26, No. 5. Barcarolle. Grade V 40
Contains an accompaniment for the left hand, which is not difficult, but requires much delicacy and expression. Whole.

1497. Kavanaugh, Ignatius. Op. 7. Pre-ziere Mazurka. Grade V 75
A fine piece, with a good deal of spirit and dash. Requires much delicacy and expression. Whole.

1498. Morey, Fred. L. Op. 39, No. 2. Mazurka. Grade IV 40
A good piece. Whole.

1499. Morey, Fred. L. Op. 39, No. 3. Grandmother's Story. Grade II..... 30
A good piece for young players. Whole.

1500. Mozart, W. A. Sonatina. Grade VI 50
Whole.

1501. Karganoff, G. Op. 39, No. 5. Elfen Ausflug. Grade V 75
Whole.

ORDER BY NUMBER ONLY.

PRICE.

1502. Grieg, Edward. Op. 6, No. 3. Humor-esque. Grade V..... 30
Fully annotated. A superior study for the finer points in a good expression and contrasted touch. No octaves, and a superior piece.

1503. O'Neill, Thos. Op. 67. Among the Daisies. Grade IV..... 50
Particularly pleasing. With chief Lauren's well-known flower song. Requires a free and flexible touch from both hands. It contains a good practice for melody touch and the high-hand touch on both single notes and on octaves.

1504. Wachs, Paul. Fascination Waltz. Grade VI..... 50
A very valse of marked brilliancy. Gives practice in velocity runs and light work, and in a bril-liant staccato.

1505. O'Neill, T. Op. 64. Through the Clover. Dance Grazioso. Grade IV 50
A fine piece. Gives practice in dotted notes and good reading for rhythm. Few octaves only. Spirited and brilliant.

1506. O'Neill, T. Op. 65. Ere We Part (Ehe wir scheiden). Grade IV..... 60
Brilliant and pleasing. Has fine motifs. "Another words before we part, ere we shall say good night." Requires a light touch in several of its passages.

1507. Bohm, C. Op. 302, No. 2. To My Star. Grade V 40
A singing, style piece. Requires a good touch. Has a facilitous, sparkling whole will reward such separate practice but it will be not effective when confused. A good piece for pupils use by pupils.

1508. O'Neill, T. On Roller Skates. Waltz. Grade I..... 30
Contains no octaves. A good piece for arousing a pupil's interest in a young pupil.

1509. O'Neill, T. Op. 68, No. 2. At the Swing. Grade II 30
A graceful little piece. Well worth the work of learning. Contains no octaves. Has a passage for the hand touch on one of work.

1510. Henselt, A. Op. 2, No. 6. If I Were a Bird (Si Oiseau j'Etais). Grade VII 35
Arranged for the Music and Teachers. Some-times considered a most beautiful melody. A great favorite for concert purposes.

1511. Zimmermann, J. F. Gavotte. Pleasant Dreams. Grade V..... 40
Also adapted for the orchestra. In the popular style. Presents good practice good points for study to the piano pupil. Two pieces.

1512. Chipmann, Edgar P. Up to Date Valse. Grade VI 60
Brilliant and full of life. Good for dancing uses. Gives good practice in developing a spirited style.

1513. Samary, Francis. Hungarian Gypsy. Caprice Hongrois. Grade V 50
A good piece. Requires a brilliant style and good touch to make it the most effective. Well worth the work given to bring it up to a fine performance.

1514. Rathbun, F. G. Impromptu Ma-zurka. Grade V 40
Decidedly superior composition. Abounds in fine points. Gives good practice in many fine effects of touch and expression.

1515. Rathbun, F. G. The Sylphide. Grade IV 50
Excellent practice piece in light and rapid finger work. Lies under the hand nicely. Can be played without octaves. A superior piece.

1516. Hogan, Parke V. Op. 4, No. 1. Menuet in F. Vivace III 30
Contains no octaves. Is a pleasing piece. Fur-nishes variable practice for a light touch on small basses. Gives independent work for the left hand.

1517. Haberbier, E. Op. 53, No. 3. The Awakening of Spring. Grade VII 75
Has a fine motif that it looks to be the unusual rapid fingering. Requires a good deal of expres-sion and taste. Most showy and striking when played. Whole. Good piece for concert use. Brilliant and sparkling. Recently a favorite concert piece.

1518. Godard, Charles. Ballet des Papil-lons. Op. 69. Grade V..... 60
A very superior piece. Requires a good deal of expression. Whole. Has a fine motif. Whole. Has a fine motif. Whole. Has a fine motif

tainly blessed above all living mortals with a rich musical heredity.

THE Wagner Festival at Bayreuth has been more largely attended by French music lovers and critics than ever before. Hundreds of tickets have been ordered from Paris. So music brings into sympathy antagonistic nations as nothing else can. It might justly be termed the peace-making art.

THE Bayreuth performances of Wagner's Operas seem not to please the modern critic. There is, indeed, strong reason for thinking that they are not up to the required mark. They certainly prove that if we must choose between poor principals and a poor ensemble the latter is the least of evils.

A TALKATIVE and ill-bred woman who seemed to resent Paderewski's evident disinclination to keep his hands on exhibition at a millionaire's reception on Fifth Avenue, finally inquired as delicately as she knew how why he wore his hair so long. "I do it, my dear Madame," he replied, "so as to afford entertainment to those who are tired of looking at my hands."

THE patent resonator manufactured by the Piano Resonator Co., Limited (Daniel Mayer), London, is said by critics to make a vast difference in the timbre of the tone of even the best-made pianos. Indeed, the "better made and finer toned the piano, the greater the improvement made by the resonator," says one of these critics. It imparts great richness of tone.

THERE is talk of establishing a national musical festival for Ireland which will tend to foster and preserve the national music of the country as the Eisteddfods does of Wales. The annual gathering together of the Welsh for their great national fête began in that remote antiquity when Druid and Saxon drove them into the rocky fastnesses that finally became the nation's home.

PARIS has a society, the Schola Cantorum, for the propagation and purification of classic music. M. Alexandre Guilmant is the president, and is an enthusiast in the work of "restoring" ancient musical MSS. —no sinecure, by the way—and freeing it from the "vile and hideous mutilations," to which good M. Joseph Audran, the eminent organist of St. François de Sales, calls attention with tears in his eyes.

LISZT'S PEN-PICTURE OF CHOPIN.

CHOPIN'S individuality rarely excited the investigations of curiosity, or awakened vivid scrutiny. He pleased too much to excite much reflection. The *ensemble* of his person was harmonious, and called for no especial commentary. His blue eye was more spiritual than dreamy, his blond smile never writhed into bitterness. The transparent delicacy of his complexion pleased the eye, his hair was soft and silky, his nose slightly aquiline, his bearing so distinguished, and his manners stamped with so much breeding, that involuntarily he was always treated *en prince*. His gestures were manly and graceful; the tone of his voice was veiled, often stifled; his stature was low, and his limbs slight. He constantly reminded us of a convolvulus balancing its heaven-colored cup upon an incredibly slight stem, the tissue of which is so like vapor that the slightest contact wounds and tears the misty corolla.

His manners in society possessed that serenity of mood which distinguishes those whom no ennui annoys, because they expect no interest. He was generally gay, his caustic spirit caught the ridiculous rapidly and far below the surface at which it usually strikes the eye. He displayed a rich vein of drollery in pantomime. He often amused himself by reproducing musical formulas and peculiar tricks of certain virtuosi, in the most burlesque and comic improvisations, in imitating their gestures, their movements, in counterfeiting their faces with a talent which instantly depicted their whole personality. His own features would then become scarcely recognizable, he would force the strangest metamorphoses upon them, but when mimicking the ugly and grotesque he never lost his own natural grace. Grimace was never carried far enough to disfigure him; his gaiety was so much the more piquant because he always restrained it within the limits of perfect good taste, holding at a suspicious distance all that could wound the most fastidious delicacy. He never made use of an inelegant word, even in his moments of the most entire familiarity; an improper movement, a coarse jest would have been shocking to him. Through a strict exclusion of all subjects relating to himself from conversation, through a constant reserve with regard to his own feelings, he always succeeded in leaving a happy impression behind him.—*The Keyboard.*

A CHOICE LIST OF PIECES.

WE are constantly receiving letters asking for good concert pieces of all grades. We have the following from an eminent teacher, who gives weekly concerts or musicales, which are listened to by the class, college students, and many musical friends pupils, and teachers from the city. Every one was used the past year, and all with success. The grades are given grading from I to X. Content is taken into consideration as well as technical difficulties in the grade numbers. As this is the time of year for ordering a new and fresh stock of teaching music, this list will be of value to our readers. —EDITOR.

Autumn Leaves, V ..... Schumann.
An Meiu, V ..... Godard.
Andante in F, VII ..... Beethoven.
Alceste, VIII ..... Gluck, St Saëns, Mason.
Andante in E flat, from Concerto in C, VII, Mozart, Reinecke.
Chacone, V ..... Durand.
Confession, IV ..... Schütt.
Capriccio Brillant—B minor, op. 22, for two pianos, C, VIII ..... Reinecke.
Canzonetta, VI ..... Von Wilm, Ed. by C. W. Lund n.
Cacnoues. op. 79, VIII ..... Raff.
Chanson Hongroise, op 27, VIII ..... A. Dupont.
Chariot Race, VI ..... Schytte.
Causerie, VI ..... Goldner.
Danse Allemande, IV ..... Schehlmann.
Die Lorelei, VI ..... E B Perry.
Evening Calm, op. 8, No 4 V ..... Zischneid.
Eri-King, VI ..... Schunert, Heller.
The Flatterer, VI ..... Chaminade.
Marcel, VI ..... Godard.
Polka Boheme, VI ..... Rubinstein.
The Evening Bell, III ..... Klink.
Idillo, V ..... Lack.
Good-Night, IV ..... Schytte.
L'Arpa, VIII ..... Raff.
From Fairy Land, V ..... Schehlmann.
Valse Lente, VI ..... Schutt.
Polonaise in D, VIII ..... Schumann.
Norwegian Bridal Procession, VIII ..... Gray.
Babbling Spring, VI ..... Reve King.
Love Song, VI ..... Henselt.
Rondo Capriccioso, op. 14 VIII ..... Mendelssohn.
Witches' Dance, op. 31, No. 5, V ..... Concone, Cady.
Reves de Boheme, Waltz, VI ..... Kowalski.
The Star, VI ..... De Kontski.
Second Mazurka, VI ..... Godard.
Gavotte Piquante, V ..... E H Marsh.
Echelinda, op. 14 No. 2, VI ..... Sherwood.
Ballet Music, op. 41, No. 4. VI, Allegro non Gusto, G Hille.
Novellette, op. 99, No. 9, B minor, VII ..... Schumann.
Karmen nov Ostrow, VII ..... Rubinstein.
Song of the Sirens, Valse, op 54, VII ..... Wollenhaupt.
Minuet a l'Antique, op. 14, No. 1, VI, Paderewski, Mason.
Sakantala, Valse. VI ..... B-ndel.
Girard Gavotte, V ..... Chas. P. Fonday.
Thousand and One Nights, III ..... Reinecke.
Slumber Song, V ..... Heller.
Valse Romantique, op. 15, No. 5, VI ..... Mozkowski.
La Gazelle, VI ..... Kullak.
La Chasse Infernale, 4 hds, VI ..... Kolling.
Hark, the Lark! VII ..... Schubert, Liszt.
Grandmother Tells a Shuddering Tale, III ..... Kullak.
Chant du Voyager, V ..... Pad-rewski.
Spring Song, VIII ..... Reinecke.
Poeme d'Amour, VII ..... Henselt.
Serenata, VI ..... Mozkowski.
Menuetto in B minor, VI ..... Schubert.
Melody in F, VI ..... Rubinstein.
Romanza, V ..... Andrue.
Invitation to the Dance, VII ..... Weber, Liszt.
Valse Caprice, VIII ..... Rubinstein, Landon.
Night Song in F, op 23 VII ..... Schumann.
Sonata in E minor, Ed. No. 307, VI ..... Haydn, Litolff.
Les Courriers, VII ..... Th. Ritter.
Kuyawiak VII ..... H. Wieniawski, London.
Satellite, VII ..... J. C. Alden, Jr.
Forebodings, VI (published by White, Smith & Co.) ..... Schumann.
La Cascade, VII ..... Paser
Cachouchas, op. 79, VIII ..... R ff.
Prisoner and the Swallow VI ..... Cramer.
Rose of the Heather, op. 88, V ..... R. Eilenberg.
Funeral March, VII ..... Chopin.
Silver Spring, VII ..... Mason.
Polacca, op. 12 two pianos, VII ..... Weber.
Chariot Race, VI ..... Schytte.
William Tell, Overture, 4 hds, (Augmented) ..... Rossini.
VI and VII ..... Rossini.
Narcissue, op. 13, No. 4, VII ..... Nevin.
Andante in F, Cotta ed. No. 149, VIII ..... Beethoven.
Variations in F, op 34 VII ..... Beethoven.
Delahaye Valse, op 18, VII ..... Witches' Dance, VII ..... Paganini, Wallace.
Swedish Wedding March, V ..... G. dsman.
If I Were a Bird 2 pianos, VI ..... Henselt.
My Heart is Ever Faithful ..... Bach, Landon.
Field's Nocturne in B♭ No. 5, VI .....

BLASTS FROM THE "RAM'S HORN" FOR MUSIC PEOPLE.

SOME people would say more if they didn't talk so much.

There ie no rest in idleness.

The loafer never blames the right man for his bad luck.

How soon the coal etarvee when it begins to look at everything through money.

Look ont for the man who makes a specialty of pointing out faults in others.

God has never yet found time to make a world that a chitdleee man could prosper in.

One pound of learning requires ten pounds of common eenee to apply it.

It ie impoesible to live any higher than we look.

Overcoming a difficulty changes it into a blessing.

Most troubles will run when we look them fairly in the face.

No man can give his best eervice where he has not first given his heart.

It is hard to pleaee people who never know what they want.

There ie hope for the man who does not have to fall down more than once to learn how to stand up.

The leesons that we learn in the school of experience cost the most, but they are remembered the longes.

In wisdom. God has ordained that the same golden opportnnity shall never knock at the same door twice.

The devil spende a good deal of time in persuading one talent people to believe that nothing is expected of them.

Opportnnity makes short calls. When one is out it leaves a card and movee on.

It is always expensive to be wrong.

A man who does well to day, may do better to-morrow.

The goldfinch would never sing if it had to learn from the ganes hen.

The man who will not look ahead will have to stay behind.

The man works hard who spends his time looking for an easy place.

Win a child's heart, and you will have something that will brighten two lives—yours and his.

Selfishness is the microbe that eonrs the sweetest nainre.

Whoever has e bad habit has a master.

A fault will attract more attention to us than a virtue.

The man who has a "big head" often wears a small hat.

There are people who never care for music except when they play the first fiddle.

The days are never too long for the man who puts heart into his work.

To have too much help is no better than to have no help.

There is no deception more dangerous than self-deception.

It is a waste of breath to talk any louder than we live.

The best thing to do when we make a mistake is to make it teach us something.

Whoever is good in the right way will be good for something.

No man will make any kind of a move toward going on to perfection until he ie shown some kind of a perfection that he may hope to go on to.

To ehrink from self-denial is to pnah the cup of happeness away from our lips.

Turn a thinker looee. and you shake the world.

Until we are willing to be guided we are not willing to be helped.

It is not those who have the best opportnnities who make the best nse of them.

It is a misfortune not to know, but a sin not to care.

We can only do our best when we are sure we are right.

Much doing is not so important as well doing.

Difficulties overcome become horses which draw our chariot.

Hard work is very herd to those who pnt no heart in it.

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed in the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

L. A.—1. It is impossible to say who is the *greatest* of living violinists. There are so many in the front rank that individual preferences necessarily sway the judgment. The following may be mentioned as of the highest excellence: Joachim, Ysaye, Sarasate, Sauret, Ferhaps the most *famous* of dead violinists is Paganini, but that does not by any means imply that he was the *greatest*.

2. Paderewski has written some songs. His name is pronounced something like pa-droof-sky; the exact pronunciation cannot be represented in English.

3. Your musical club ought to be able to make up a programme much better than any one unfamiliar with their powers can. All of Mozart's four-hand pieces may be procured in one small volume. Mozart did not die destitute, but he was far from being well off.

4. You are entirely mistaken in your supposition as to the reason why *ut* was changed to *do*. It was done simply because *do* was a better syllable to vocalize than *ut*.

D. A. R.—Use Landon's "Reed-Organ Studies," Vols. I and II, for your pupils, after completing Instruction Book. Vol. I covers important ground if your pupil has not been through and has not practiced well. Give the scales by key relationship, as C, G, D, A, etc. The minor scales are easiest learned by beginning with C, so far as their fingering is concerned, as they finger the same as the unaccompanied major scales, with one exception. See Landon's "Foundation Materials for the Piano," a new instruction book, issued this month —September. Don't waste time or money on the mandolin, banjo, or guitar.

A. M. S.—Landon's "Reed-Organ Method" has foreign fingering. There are three volumes of reed-organ studies, by the same author, especially adapted for finger playing on this instrument.

H. A. Y.—Piano teachers can get fullest information and be sure that they are doing good work if they will study Landon's "Reed-Organ Method" and his three volumes of reed-organ studies and his set of special reed-organ pieces of sheet music. In them every point is fully explained, over and over, and illustrated with pieces, where the points are mentioned in detail, by the numbered measure. Then, too, the music is especially for the reed-organ. Yes, it is a great mistake to attempt to use Richardson's "Piano Method" on the reed-organ: you might as well give her a Greek grammar and try to make her play the organ from it.

See other paragraphs in this column for answer to one of your questions.

Give your pupil who dislikes study, but likes to play for her own pleasure, Landon's "Foundation Materials for the Piano," a new work made especially to interest children and those who like playing better than practice. Your pupils will find exactly the thing in a set of easy pieces for the reed-organ, edited and arranged by Mr. Landon and published at THE ETUDE office.

A. C.—Count 6-8 time, six counts to a measure at first, then two. Then are but two beats to a measure of this kind of time, and it goes comparatively fast because of this fact. The harmonies or chords being minor, and the last lowest note with its chord will generally show if the piece is major or minor. A working knowledge of harmony will always show you in what mode you are playing.

S. N. O.—See list of best teaching and concert pieces, of medium and difficult grades, in this issue.

E. E. R.—1. Write to the publisher of THE ETUDE for Examination Questions and Reed-Organ Studies. They will be sent to you on selection, so that any you do not wish can be returned.

2. The Mathews "Standard Graded Course" will serve your purpose of a graded course.

E. M.—Berlin possesses the greatest number of good teachers. Leipsic has not kept pace with the progress of other centers of art and music. The conservatories admit pupils of almost any grade. Private teachers, like Raif Klindworth, may delegate the teaching of the less advanced to some assistant. For general development the conservatory is to be preferred. After one has been there for a term or two, it is time enough to decide about private instruction. Do not decide on any conservatory until you are on the spot and have visited all the prominent ones. It is astonishing how much we can learn when suited our own peculiar needs in a few days. The American Consulate has a list of stopping-places of Americans and Englishmen.

M. M.—Schütt is pronounced shuet; Karganoff, kar'-gah-noff; Egmont, egum-tah-ee; Schytte, shoet-teh'. All the important names in music, with their pronunciation, may be found in our new Dictionary, now in course of publication.

P. G.—The scientific development of the hand, by the use of mechanical aids to technic, both with the hand gymnasium and free-hand gymnastics, THE ETUDE believes to be not only desirable, but most beneficial and decided aids to technical development. That such aid should be used in *moderation* and with discretion is apparent, as the best things in the world may be abused. Physical exercise, when overdone, results disastrously, but when rightly used, develops every power.

H. S. T.—The respective duties and rights of an organist and choir director must depend largely on their relative competence. If both are equal in this respect, their relations are easily settled. If they are not, the possessor of superior musical knowledge ought, of course, to hold first place. Supposing they are equal in musical knowledge, the duty of the director is to select the music and decide

THOUGHTS—SUGGESTIONS—ADVICE.

PRACTICAL POINTS BY EMINENT TEACHERS.

New Fingerings

HENRY G. HANCHETT.

It sometimes heppens that one gets almost hopelessly "tied up" on a particnler passage. It has been learned wrong, and wrong it goes every time it is attempted. This is all inexcnsable, of course, and usually means that some very careless practice has been permitted; but it does occur and it is worth while to have as many ways of overcoming the trouble when present as possible. In such cases it is worth while to study ont e new fingering. The fingering learned may be the best possible for the passage, but it rarely heppens that it is the only one. Make some change and go through the passege as if it were a new one—slowly and carefully, and absolutely the same way every time. This may not only accomplish the desired result of curing the bungling, but it may even make it possible to return to the first fingering after a t me with edventage end with all the faults removed.

* * * *

Scale Practice.

LOUIS C. ELSON.

There was a time, when harpsichord, spinet and virginals gave a constant stacceto, when scale-work on the keyboard was not held to be of eny especial benefit to the student. During thet epoch the first two (2, 3) and then the first three (2, 3, and 4) fingers of the hend only were employed, the thumb and little finger remaining idle. Thanks to the Italians headed by Pasqneli, and especially to the German, Philip Emenuel Bach, our present system of fingering was evolved when the improving piano eeemed to demand legeto effects. Naturally, under the new regime the scale practice hecame the foundation of all technic, yet the student should he made to nnderetand that scale practice nnaided by other work is apt to produce an nnequal hand. The fingers nnmbered 1, 2, and 3 (European fingering) fall twice in each octave, the fonrth finger falls only once, while in a long scale passage the little finger has no employment at all eave upon the lowest or highest note.

This simple fact is not understood by many zealous stndents of music who make the scales the Alpha and Omega of their work. Supplemented by simple exercises of the fonrth and fifth fingers the scales become of the nimost valne in equalization of the tonch; taken alone they do a great injustice to the two fingers last named.

* * * *

The Teachers Should Read.

SMITH N. PENFIELD.

The musical dull season is still with us, and teachers and scholars are still roaming the vacation fields, which heve now lost their freshness and attractiveness, or trying to hanish ennni from the studios so slow in filling np. It will not be amiss to enggest to the teachers that this month will not hang heavy on their hands if they will persistently follow np a course of reading. This may be impossible when the rush of teaching comes.

In trnth, the average teacher reads too little of romantic literatnre, especially of poetry. This is the romantic age of mnsic. Romanticism is in the air.

We have, of conrse, the rush of nonsensical comic operas and foolish two-step marches. Those may be dismissed from present concideration, for all are ashamed of them and do not mention them in circles polite. But when we come to piano mnsic and songs, the romantic element is in immediate evidence. Of the classics which find most favor now we mnst place in the forefront Chopin and Schnmann, with an occasional Weber, Mendelssohn, or Beethoven; but of the modern writers we gravitate more and more to such writers as Grieg, Jensen, Moszkowski, Dubois, Salomé, Chaminade, and Bartlett.

And this not more because insisted on by the teachers than because that style of mnsic appeals forcibly to the clientele of scholars in this *fin de siècle*.

The teachers must lead this advance column. Yet, if mnsic alone is studied, playing and teaching of even the very best authors is dry and mechanical.

All acknowledge thet a composer must have the romantic element ingrained.

Not less important is it for the interpreter. "Out of the abundance of the heart the mouth speaketh," likewise the fingers and the voice. It is easy to ridicnle the fancies of the Trilogy or the Hansel and Gretel, yet what wonderful tone poems they have suggested! The ten commandments or the multiplication table are not to be compared. What an inspiration the Bürger poem, Lenore, to Reff in his immortal symphony! No conductor could have this properly rendered without his first reading the poem.

The pianists who are giving the so-called lecture recitals, such as Baxter Perry or Marie Benedict, are doing much toward infusing spirit, sentiment, and understanding into musical performance.

The materialistic tendencies of the age must be met by the mnsician with the idealising, the imaginative and the poetical element.

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Everlasting "Don't."

MADAME A. PUPIN.

Many young pupils and meny timorous ones are often nnterly discouraged by the persistent nse of the word "don't" on the part of the teacher. "Don't play like that." "Don't hold your hand that way." "Don't make the same mistake over and over agein." "*Never* play a scale like that."

Now how much better and more enconraging it would be to say, "Try to play this way—this is the only right way." "Pederewski holds his hand so—try always to follow the most perfect model." "When one mekes the same mistake twice it shows he is not thinking; if yon hit your foot twice against the same stone, you wake np and say, 'I will mind that stone in the fnture;' so yon must say, 'I will avoid that mistake in the fnture.'" "Always play a scale like this."

Teachers ought to ignore this word "don't"—it disconrages some so that they cease to make further efforts to do right; while it irritates others so thet they commit the faults the teacher wishes them to avoid. All this causes a friction between teacher and pupil that renders the lesson-hour disegreeable to both. "Don't," disagreeably emphasized, is not nearly as powerful as "do" gently expressed.

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How to Preserve Music.

C. W. GRIMM.

Nothing looks worse in a music-room or parlor than a disorderly heap of ragged and soiled music. To properly keep mnsic have full-sized wrappers made ont of heavy manilla paper. Write the neme of the piece and its composer on the edge of the wrapper where it is folded. By doing this a piece can be rapidly found among a pile of mnsic, provided all wrappers have been laid with their folded edges toward yon. For careless children it will be advisable to stitch the music to ite wrapper, so that the mnsic always remaine covered. If yon have no mnsic-stand with shelves, then get some boxes like those used in mneic stores. See how they take care of music there; follow their ways, and yonr music will remain *new* for a long time.

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The Nineteenth Century.

HAMILTON C. MACDOUGALL.

Much is being written in these end-of-the-century days, of the importance of keeping np with the times. I make bold to say, however, that the real difficulty ie to avoid being swept away from one'e feet by the rush of this electrical age. Not only is science, in its various departments, brenching out into new and wonder-working pathe, but the worlds of mind and mnsic have their share of unrest, sometimes making for that which is progress, and sometimes going we know not whither. Much is at stake nowadays, and the cool-headed who are trying to read the future need all their prescience. A great deal that seems advence is simply rash experiment which a knowledge of history would show to be bad. The mnsician, as much as eny one, needs to hold firmly to that which he has tried and knows to be good. New methods, new theories,—these need he more thoroughly tested than at any period in onr history.

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An Instance.

J. C. FILLMORE.

I have lately come across a man who graduated about thirty years ago at one of the most renowned European conservatories of mneic, taking the first prise for piano playing. I have heard him play a few solos and a great many accompaniments, besides witnessing a little of his practicing in private. His solo playing was as correct, mechanical and as totally devoid of any imaginative qualities as that of a music box. His accompaniments were played as if they were solos, just as a machine would have played them, wholly regardless of the singer. Indeed, so far did he carry this, thet once, when the singer had a most impressive and effective hold, he played right along as if there were no hold there and the singer had to scremble to overtake him. There was no thought of subordinating the accompaniment to the song and not the least bit of sympathetic quality or real mnsical feeling about that playing. And the private practice I saw was straight up and down finger action of the type which formed the staple of technic in the first qnarter of the present century, before the advent of Romantics. The man has not learned a single thing since his graduation. The whole modern movement has passed him by unheeded; he has not acquired one single idea of the modern technic of expressive playing, nor has he grown in real musical intelligence.

It would be hard to find a mneician more lacking in fine musical perception and sensitiveness. Yet one of the singers whose accompeniments he had murdered described him to me as "the greatest mnsician in this part of the country!" This may be true, if a music box may be credited with mneicianship; but that is not my idea of it. In the words of the epostle: "*The letter killeth; but the spirit giveth life.*"

* * * *

The Habit of Pure Thought.

THOMAS TAPPER.

One of the newest and best works on the first principles of Psychology (by R. P. Halleck, A. B.) says: "If a person lives on ekimmed-milk diet, he will think skimmed-milk thonghts." There is more in this than the mere physiological suggestion that the brain works much in accord with the general system. To be a musician, one lives in a world of thought, where truth and beauty *should be* paramount. Of course, they are not always paramount, becanee few of us are willing to be tied to the stake of high principles. But, at all events, we should be willing to seek long enough to find that truth and purity of thonght are the essence of the artlife; that to live the art-life largely and well we must purene truth with purity of thought. And how does this come? Not by regulating onr thonghts to high theme now and then, but by living in the pure thought *as a common, constant habit*. We color our art-life by our usual tendencies. If our usual tendency is to think skimmed-milk thought, art will yield to us skimmed milk as a reward. We can get out only as much in quality and kind as we put in.

Hence, we find that we must suffer pain by pursuing over the hard way each principles of truth es add nature ns. It is very simple: for the greater reward we pay the greater price.

"The thing to avoid ie mannerism and affectation in anything which would lessen the grandeur of the ideas which must be approached with large intelligence. In a word, any effort at 'expression' which attracts attention to player or playing instead of the composition should be rigorously excluded."—*St. Saëns.*

Answers to

THOUGHTS FOR THE THOUGHTFUL.—V.

XIII.

In teaching a new piece, do you have the pupil take it from the mechanical and technical standpoint, pointing out the tonch to he nsed in each passage, or do yon wait for the tonch effects nntil the piece ie learned well enough to go correct in its right tempo easily?

Touch from *first note*. Phrasing, expression, touch of most importance. Music, not mechanics.—*V. E. B.*

I point out the tonches from the beginning, although there are finishing tonches that it seems to me must be left until the last.—*Bertha J. Chace.*

If e beginner and young, I teach the mechanical part first end wait, not nntil the piece is finished, but can he played fairly well, then take np expression. I teach phrasing from the first.—*Ella Moffitt.*

With most pupils reading new music ie qnite difficult, and, nnless well advanced, it seems best to get hold of the mechanicel part first, as an artiet would sketch a picture, then put on the shadings after the outlines are well established. It doesn't seem possible to catch the meaning or beauty of a piece of music while studying the fingering, time, and its mechanical details.—*M. E. H. Gardner.*

In nearly every answer, tonch is held before the pupil from the first, and many require an early attention to be given to phrasing, while all agree in putting the finer finish to the piece after it ie no longer difficult.—Editor.

XIV.

1. How do yon get pupils to think mnsic? 2. To play as if singing with their fingers? 3. To play music rather than the notes? 4. When they play a phrase can you get them to give it ont as a musical thonght? 5. How do you get them to do thie? 6. What clase of mnsic have you found best to nse when teaching a pnpil to play musical thoughte instead of mere notes? 7. Have yon tried having them hear one another in mnsicales for learning how to give ont mnsical thonght? 8. When your pupil has passed his lesson-honr with you, with what is his mind moet impressed, technic or expression?

I nse listening exercises, that is, I play a certain tone, say middle C, tell them to keep that in their ear, and then play different tonee, for them to tell the pitch; later on I play full chorde, going on to short melody passages; bnt I mnst say that I have found very few pupils equal to the test. Schumann, Op. 68, is very useful, also Guebitt's Albnmleavee, for playing to get the mnsical thought.—*August Geiger.*

I get young pupils to think of their right hand as a lady that is singing, nrge them to practice hard nntil they can play smoothly, so they can better listen, and hear what the composer is saying to them throngh the music; or, rather, what the music meant to him, when it came into his mind. I eelect lyric mnsic as better than thematic to teach them to do this. I have for yeare had Class recitals, making the pupils play for each other, and talk to them of phrasing and matters of general interest, sometimes giving the illnstrations myself and sometimes calling on the pupils to illnstrate, and I intend they shall be most impressed with expression, thinking of technic only as the meane nsed to obtain the desired results; bnt it largely depends on the pupil,—some do not seem able to comprehend anything about expression.—*Eliza M. Hitt.*

This nnmber goes eo fully into the depths of good teaching, that few anewers to it were received. Bnt it is a vital question, one that neede to be well written np. We therefore invite articles on its different phases. But, to "keep everlastingly at it," has been the method of the present writer. The immortal Beethoven sets as the model. He wonld pase by mistakes of time and notation unremarked, bnt if there was an indistinct or false bit of phrasing and expression given, or if these important elements were ignored, his remarke to the pupil were of a nature to indnce that pupil to avoid coming in contact with the like again. Pupils have to be taught from the outeet, that it is braine and ears even more than fingers; that fingers are to do the bidding of the former two. Vocal practice is of great valne to all pieno studeuts.—Editor.

THE USE OF ÉTUDES.

BY LULA D. HAY.

Much has been written in these latter days denouncing that form of composition called "études." A class of "objectors" has arisen who tell us that no études save those of poetic import are beneficial to students, and as illustrations of those that meet with their approval they point to the études of Chopin, Liszt, Henselt, and Seeling; and until a student can master these they advise the use of purely technical exercises with suitable pieces, saying, summarily, that "the étude should be abolished."

Let us consider the work of some of the men who have done much in this line of writing, and see whether we can afford to say that their études are useless. Heller proved himself a competent and successful pianoforte instructor; Kranse stands with the best educators of the latter part of the nineteenth century; Czerny, for more than thirty years, was acknowledged to be the foremost teacher in the world; and to him Liszt, Thalberg, and Jaell owed a measure of their successes; and Mayer educated more than 800 pupils.

Is it becoming in us to arm ourselves with various finger exercises, scales, arpeggios, octave passages, and manifold lists of "carefully graded pieces," and assail the citadels occupied by these giants of our profession? Is it reasonable to suppose that these men, whose chief business it has been during the past eighty years to study the needs of piano students, have deluged the present generation with a flood of literature that possesses no value for our own pupils?

An étude, simply as such, is not to be endorsed; nor should the same études, however excellent, be given every pupil. An étude is defined as "a form of composition in which the musical and technical needs are combined, and in which but one idea is conveyed." Many so called études fall short of fulfilling the terms of the definition, presenting the technical side only, thus descending to the level of mere mechanics.

The prime essential of a successful education in any line is the unflagging and persevering interest of the learner; in our own line musical appreciation must go hand in hand with technical development. To reach this ultimatum we must have large variety; and the variety afforded by purely technical pieces becomes monotonous. We are learners at the feet of the great master-teacher, Nature, and the thoughtful observer sees that all things in this beautiful world about us are the outgrowth of Nature's well defined plan—a plan that is never monotonous but always consistent. A rose is not perfected by any one of the essentials of its growth, but a wise Providence sends the rain, and the dew, and the sunshine, and varying winds to bear upon the subtle life in just the proper time and just the proper manner, and how marvelous the result! Is the intellectual life so different? Did the same Providence that by such varied means fashioned the rose make the mind of man capable of being developed by one kind of work alone?

If we look over our lists of graded pieces we find materials distributed substantially as follows: A melody for the right hand with figurated chord accompaniment for the left, or *vice versa*; or an imitation that will give both hands an equal chance (though this is rare). The same opportunities are afforded by études, and they can be, and ought to be, selected with consideration for both technical demands and educational value.

Études must not be decried because a few pieces can be found that meet pupils' requirements. They are valuable because acquired technic becomes applied technic in the simplest combinations, while pieces are written to express thought without consideration of technical demands.

Études are especially helpful to beginners, as their needs are considered singly, and an entire study is devoted to one object, as the development of the trill, the exercise of one group of fingers, etc.; but observe that the needs of both hands are considered, and both are given an equal chance; or, if this is not the case, a study for the right hand is immediately followed by its parallel for the left, and we have technic applied.

It may be urged that pieces may be written in this manner; very well, write pieces according to this plan, and where will they differ from, or have any advantage over, the despised études? It is true that pieces usually have names that sometimes suggest the poetic import to the mind of a child, but names, alas! are often hollow mockery. Études seldom have names; but they may be made of untold value by asking pupils, after they have been properly learned, to give them fitting designations; it is beneficial to the teacher as well as to the learner, for the same study will be variously named; sometimes abstractly, sometimes concretely, as the temperament of the pupil is more or less emotional. But the teacher is more and more convinced of the potency of music as a medium of universal expression, because whatever the name, the same idea is always expressed, showing that the emotional quality in the mind of the composer is transferred to the perception of the performer.

But neither should we take the other extreme side of the question, which advocates études to the exclusion of pieces, for neither can do the work of both. They should be systematically employed so that no difficulty of a technical nature shall be met with in a piece that has not been mastered first in purely technical drill, and second in applied technic. Then only will the piece assume its proper sphere and become a source of genuine pleasure.

After all, education is not a system of teaching by which the learner shall do a few things with parrot-like exactness, but it is a discipline to which he is subjected in order that he may learn certain principles, which he shall, by means of his intelligence, apply in not one or two instances only but in all.

Let us then teach principles, using the best means at hand for illustrating their application; principles that our students may apply with perfect confidence when thrown on their own resources. Let us employ variety that will illustrate these principles, whether that variety be found among études or pieces, despising no means that will develop a pupil; above all, let us produce well rounded individualities, not anomalies.

CLUBS FOR THE YOUNG.

BY A. MINOR.

"I wish I could belong to a club."

The speaker was a bright little girl of nine years who had been watching the preparations for the entertainment of a club to which an elder sister belonged.

The remark was the source of a plan which has proved so successful that I would like, through the columns of The Etude, to make known to some whom I hope it will benefit as it did me. Young and inexperienced, with only my newly-acquired diploma for recommendation, I had settled in a small town which was already surfeited with music teachers, and, after several months of futiring effort had succeeded in obtaining only three pupils.

Discouragement seemed to be written everywhere, and door after door met me with one of the two replies: "We have a teacher," or "It's too hard times."

As children resemble each other in their likes and dislikes, when I heard the little one express in such heart-felt accents the desire to belong to a "real" club, I bethought me that there yet remained unturned one stone on the road to success,—that, perhaps, I might tempt the little ones to my studio by throwing out pleasure as bait.

Accordingly I summoned the trio to my side one day and bade them bring some of their little friends with them to my studio the following Saturday and we would have a little party. Only one thing was asked of them: they must each come prepared to tell something of interest about some composer.

That first Saturday was the beginning of a series of afternoons of delight and benefit to us all.

We played "Allegrando," told stories of famous composers, and munched toothsome sweets (the latter being the surest road to a child's heart).

Gradually the size of our little party increased until we were strong enough to launch out into the world a dignified club with constitution and by-laws.

At the same time, as if by magic, my class enlarged until it had assumed proportions great enough to satisfy the oldest teacher.

Perhaps the magic lay in one clause of the constitution, for no one could be an active member of the club unless he were also one of my pupils.

I never met that foe with which so many teachers have to battle, viz., lack of enthusiasm, for everyone wished to become competent to take part in the programmes which soon became a part of the afternoon's entertainment.

Their constant research for items of interest to relate at our one-minute conversations kept them alive to current events in the musical world, and at the end of one year I had around me a remarkably wide-awake class of pupils.

There is no space to go into detail as to all we did, but I have told enough that anyone can fit the little plan to existing circumstances.

It has been proved that nothing is more beneficial to musical study than the friction of club life.

Why confine the benefits to older students when children may, in a smaller way, receive the same good from them?

And then, too, nothing is more helpful to a child than perfect sympathy between himself and the teacher. Can this sympathy be aroused to its fullest extent simply through the lesson hour?

Young teacher, try my plans, and let us have clubs for young as well as old, for of the right kind there cannot be too many.

MUSIC AND MONEY.

BY CHARLES W. LANDON.

It often happens that children of parents who have plenty of money fall into the idea that because their parents are rich they can get the best of everything, therefore they are especially favored. They have the best horses and can drive the faster, they have the best make of bicycle, in the most stylish finish, they are dressed better than their school friends, they have servants to wait upon them and help them, and their parents have been careful to secure the best music teacher in town; therefore, as in all other cases, their parents' money has helped to make life pleasant and easy for them; while the very fact that they think, because they have the best teacher it means that they will have to work less, will have an easier time of it than children who take lessons of ordinary teachers.

When at the piano taking their lessons, all of this is implied by their manner, and if they have a poor reputation, if they don't say as much, they imply by their looks and ways that it is their teacher's fault, that a high price has been paid and, of course, results are to follow. There is a shadow of truth and reason in this, but only a shadow, and that only in so far as a first-class teacher knows how to interest a pupil in their work. Whenever we do a thing in which we are much interested, we are not accomplishing a task, but are enjoying a pleasure.

It is commonly understood among musicians, that the better the teacher the harder and more careful the pupil has to work. A first-class teacher points out such things as tend toward art-playing instead of piano thumping; piano thumping can be done without brains; uncultured fingers and brains will suffice for that, but art-playing requires culture, and culture requires careful thought, and careful thought means work, and work is what is demanded by first class teachers.

This class of pupils need to be taught this fact in their early lessons; they must realize that the teacher can only point out the best ways of doing and studying, and that these best ways of doing and studying require hard work and close application. If they want to do ordinary work let them get an ordinary teacher, for no first-class teacher can afford to keep a fifth-rate pupil.

SOME OBSERVATIONS.

HELPS AND HINDRANCES.

BY GEORGE K. HATFIELD.

If I were asked for the most discouraging thing in teaching, I know of nothing so detrimental to progress as the fact of pupils having little or no music to work with.

I often teach twelve hours in a day without feeling very tired; but if I were in a position to furnish every one with the music they require, free of charge, I am sure the pleasure of teaching would be much greater.

My most successful pupils have been those with no limit about music—all the suitable studies they require, and plenty of easy music for sight reading. A parent said, "That youngster of mine has heard those little pieces so much, she only plays them by ear." I have no doubt of it—and this is why you shouldn't have refused to get her a new book. She has heard the pieces hammered at for years; and the brain has become a phonograph, only needing the apparatus applied to grind out the music—mistakes and all.

I think my first lessons were taken from the "Welcome Guest," just fancy! Is it any wonder—though extremely fond of music—I had to be locked in to keep me at practice? Ah yes! how many children spend practice hour in tears, while suitable exercises or an easy piece would gladden the pupil's heart and lighten the teacher's weary task.

I always contend that music too hard for slow sight reading in separate hands is too difficult for that stage of a pupil's progress. Pounding out music, away beyond the ability, helps, I think, to make poor timists.

To say nothing of legato, staccato, and the hundred and one other difficulties to manage, there is one which has caused me very much talk. It is the dotted eighth followed by a sixteenth. Get them started with a lesson of this kind, and when they return both notes are played alike in value. I try to impress how much more they value three apples than one; and also illustrating it by directing their thoughts to a limping dog, lame in one forefoot. The dog never makes a mistake, the well foot is the dotted eighth every time, while he only dwells long enough on the lame one to get back again on the other. This same illustration is good in passages where we have four staccato quarters in a measure for left hand and four staccato eighths (with rests between) in the right hand.

I have a long graded list of questions from which I give a few each lesson on paper. They commence with the more common abbreviations, as *f*, *ff*, *mf*, etc., and lead up to some which are often left unexplained.

What is the meaning of opus?

Describe the working of the metronome.

What is a breve?

Why do some pieces begin on the last part of a measure?

What is meant by the climax in a phrase? etc., etc.

I once asked a bright little girl, eight years of age, who had been taking lessons just a year, to write me what she remembered of her first music lesson. I kept the letter, thinking many a girl twice that age could not have done much better.

"When papa got my piano, I made him sit down and listen to what I called playing. Well! Wednesday I took my first lesson, and, of course, I did not know whether Mr. Hatfield was to be cross or kind, for I only just knew his name and that was all. Well, I went down to his rooms and I did not know what to do, for just think, I didn't even know what made the sound in a piano or organ. The first thing he did was to drop a chocolate drop in my mouth; and I thought that was a good beginning. The next was to take the front off the piano and show me how the hammers touch the wires and then dart right back, and that was the way the sound was made. Then he showed me the bottom part, how the wires were fixed like a harp. Then how the pedals work. He said the right one was the damper pedal and the middle one was very, very, very soft for practicing, and the left one was called the soft pedal. Then he lent me a book until mine would come and told me all

M. SAINT-SAËNS.

It is probable that no musician of modern times has combined in himself the qualities of composer and performer to the remarkable extent that M. Saint-Saëns does. As a composer he has repeatedly shown extraordinary command of the resources of his art, whilst his pianoforte-playing is that of a virtuoso, and something more—a true musician.

Charles Camille Saint-Saëns was born in Paris, October 9, 1835, and, losing his father while quite young, his education and training devolved upon his mother and a great-aunt. The latter, of whom the distinguished composer cherishes the tenderest recollections, was his first instructor in the mysteries of that art he was destined so conspicuously to adorn. At the age of seven he was placed with Stamaty for the piano, receiving, later, lessons in harmony, etc., from Maleden, and tuition on the organ from Benoist, when he entered the class of that master at the Paris Conservatoire in 1847. Saint Saëns's earliest triumphs were the second prize for Organ playing in 1849, and the first prize for the same in 1851. It was here that Gounod and Halévy promptly detected the lad's remarkable promise, and gave him much valuable tuition and advice.

Leaving the Conservatoire in 1852, he competed for the "Grand Prix de Rome" in the same year, but failing, tried again in 1864, but still without success,—a fact which should prove encouraging to all students by showing that in the face of Saint-Saëns's later triumphs, failures may be made rungs on the ladder of success.

When but sixteen years of age, Saint-Saëns's first symphony was produced by the Société de Saint Cécile with gratifying success, and two years afterward he was appointed organist at St. Mercy, a post which he exchanged for a similar one at the Madeleine in 1858. He also accepted professorships of piano-playing at two or three institutions, yet, notwithstanding his multiplicity of engagements, worked indefatigably at composition, producing symphonies, chamber and choral works, etc., in large numbers.

M. Saint-Saëns next made a protracted concert-tour over Europe, visiting the principal cities and towns of Russia, Spain, Portugal, Germany, and England, receiving everywhere the warmest praise for his great powers in the three-fold capacity of composer, pianist, and conductor.

In 1877 the many calls upon his time compelled him to resign his organistship at the Madeleine, in which he was succeeded by that clever and sound musician, Thomas Dubois.

Turning his attention to dramatic composition, Saint Saëns produced his first opera at Paris, *La Princesse Jaune* (one act) in 1872, but this, like his four subsequent operas, *Le Timbre Argent* (Paris, 1877), *Etienne Marcel* (Lyons, 1879), *Henry VIII* (1883), and *Proserpine* (Opéra Comique, 1887), achieved no noteworthy success; indeed, some of them approached perilously near absolute failure. His well-known sacred drama, *Samson et Dalila*, produced at Weimar in 1877, has, however, been much better favored by fortune.

Saint-Saëns's early cantata, *Les Noces de Promithée*, which was awarded the prize at the International Exhibition of 1867, was another decided success.

It is as a composer of instrumental music that Saint-Saëns is, we think, at his best, and in this branch of the art his works are many and important, including three symphonies,—four with the prize symphony in F of 1856,—numerous orchestral marches, suites (noteworthy amongst these is the fine *Suite Algerienne*), and overtures, four fine Poëmes Symphoniques (*Le Rouet d' Omphale*, *Phaëton*, *La Jeunnesse d Hercules*, and the celebrated *Danse Maccabre*), two masses for voices and instruments, a few sacred cantatas, and various settings of sacred words, thirteen motets, four piano concertos, three violin concertos, one concerto for 'cello, one quintet for the piano and strings, one trio for the same, one quartet for the same, one septet for piano and strings with trumpet obligato, many piano pieces, including thirty-five fine variations on a theme from Beethoven for two pianos, etc.

M. Saint-Saëns is, as we have said, an extremely fine pianist, with a memory that would seem inexhaustible. He excels most in his interpretations of the classical masters, while his powers of improvisation have invariably astonished, as much as they have delighted, musicians. *Apropos* of this, M. Gustave Chonquet relates the following in his sympathetic notice of Saint-Saëns in "Grove's Dictionary:" "At a party where several eminent musicians were assembled some one begged Schulhoff to play anything that came into his head. After a little pressing the fascinating pianist sat down to the instrument and began to prelude in the bass, when Saint-Saëns drew near, and still standing, accompanied in the treble the melodies which Schulhoff was playing; then sitting down in his turn, he improvised on the improvisation of his partner in a manner to captivate the most hypercritical ear. There was, indeed, occasionally a slight clashing of keys, but even these double modulations with contrary resolutions added to the interest with an audience entirely of practiced musicians. It was the most extraordinary exhibition of this kind of power which ever came within my observation."

As a composer, he shows remarkable command of polyphonic writing and form, as well as a profound knowledge of orchestral resources and devices. As some drawback to the possession of these exceptional powers, it must be admitted that he is occasionally poor in his thematic material, and often shows marked inequality in his writing; albeit many of the great composers—Schubert notably—are not *sans reproche* in the latter respect.

M. Saint-Saëns is of dark complexion, with quick, brilliant eyes and strongly outlined features that indicate great refinement and quickness of perception, while his manners have the elegance and vivacity so characteristic of his nation. He was created a Knight of the *Legion d'Honneur* in 1867, and an Officer of the same distinguished Order in 1884, and also elected a Member of the Institute in 1881.

MY PIANO TEACHER CRITICISED.

A Letter from a Pupil.

BY F. ADA HALLOU.

I have been fortunate or unfortunate enough to have two oddities for teachers—one a piano teacher, and the other a would-be vocal instructor. The first named has caused me many reveries, both sad and comical. A fat, bloated red face, small, watery blue eyes, a choppy pair of cheeks, and a head that is a veritable metronome, it wags away so industriously that you would think it would wag off—but it doesn't. The exterior is certainly a very unpromising one, but the soul is all art and music. The loftiest ideals try to penetrate the little eyes, and yet what a disappointing chill has often gone over my aroused enthusiasm at the conclusion of some eloquent appeal for better work, when she would suddenly descend from the sublime thoughts to the worse than ridiculous ones of gossip. Presto change! How she did use to cut people all to pieces; dissect every motive, tie each one into rank little packages, and put them away on my memory's shelf—give a well-imitated French shrug of her fat shoulders, and whisper: "But don't say anything about it, its strictly '*entre nous*' you know."

At first I was flattered by the confidences she gave me, and excused all the unkind remarks she made about her friends just because she told them to me, I suppose. I zealously guarded each "*entre-nous*" remark, until one by one they came back to me, even more elaborately dressed, from the lips of her other pupils who, I presume, were in the "*entre-nous*" circle, too, until gradually I became disgusted, and my faith in her loyalty and noble womanhood began to wane, and I became impatient while she chattered; impatient to go on with my lesson instead of listening to the wholesale slaughter of his or her deeds.

Her choice of music for certain needs was admirable. One was always *pleased* with the studies she selected, and as she was teeming with art thoughts and enthusiasm she imparted a feverish glow of it in you. When in a charitable mood she would praise me so generously and inspire such new courage, I felt no task, however difficult, beyond me, and began to dream of seeing myself a great artist.

I never liked the many times she interrupted me in a composition before I could finish—back to the beginning I'd have to go, perhaps for a mistake, however slight in fingering. This used to make me so nervous that at last I could not play as well as at first. How I used to wish she would keep quiet and not act like an animated jumping jack, standing over me gesticulating wildly with both arms, hands, and head, beating time, singing the melody in a cow-like voice, stopping me here and there, scolding between moves, until I would feel like jumping up and joining in the frantic gymnastics. Had she listened quietly until I had finished, then told me her criticism of the piece and how I played it, and made her suggestions, I should have remembered them, but excitement is contagious, and I would become so nervous that what corrections were made would go in one ear and, well, slip out the other. Then, too, she was over-ambitious, piling on me more than I could do well: short lessons well learned in my opinion are far better than long ones half learned; nevertheless, she could make things very clear when she chose. One could see her meaning in an instant, but most of the lesson passed as follows: ten minutes gossip ("to get rested in"), ten minutes playing and correction ("to start in nicely"), ten minutes more talk about different subjects, principally her taxes, house rent, troubles, etc. ("by way of diversion"), ten minutes more lesson ("to get back to work") five minutes interruption to tell me about a contemplated new gown (to get my opinion), and finally a ten minutes resumé of all. I used to question (to myself) her allowing one to play all that was easy in technic for her, and permitting you to practice the hard parts alone, and the result was they were never practiced. She would say, "Next time I will hear the more difficult features," but I think the next time is still in the dim future now with many of her pupils. It never came to me, I know. I think the weaker part of the hand, that is, the poor little fourth or fifth fingers, should always receive the first attention. I really believe they should be developed first with beginners, the strong ones will take care of themselves, but my teacher rarely mentioned these fingers unless to comment on their weakness. My idea of a satisfactory lesson is that the teacher should establish first a harmonious attitude in the pupil toward herself. No gossiping should be allowed, a blank book should be brought and in it the teacher should outline the lesson and state the time to be spent on each study, she should cultivate all the originality the pupil has, provided one has the right kind of originality. The pupil should be made self-reliant by criticising her own work before the teacher, and the teacher then adding her suggestions. Every bit of information should be given concisely, and should be thoroughly understood before the topic is left.

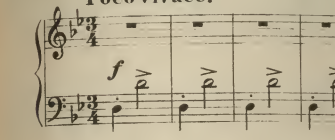
I am very ambitious, and am toiling on up the steep ascent which success bids us climb to gain her favor. I am working alone now and hope to become one day a noble disciple of music, bringing its sweetness into lives that are joyless. I meet many disappointments. I have few advantages in the dead little town in which I live, but my hope is ever urging me on. It is to be, may be some day a great player, so I am tirelessly plodding on the weary path and soon hope to see some of the flowers of success growing by my wayside.

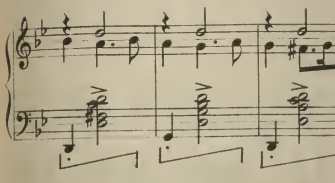
FIRS

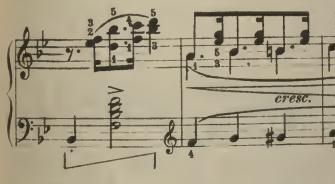
The inner concept of this Mazurka is of a very varied n
first, swaying, theme, is at least serious, if not somewha
ready at the first double-bar the rhythm becomes suddenly
the melody cheerful, whilst in the middle episode [Trio] in
tender and caressing. The return to the first subject, with

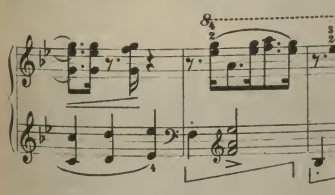
Edited by Albert W. Borst.

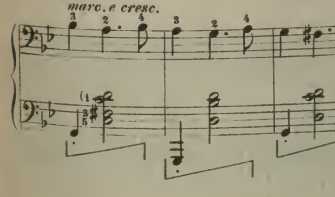
Poco vivace.

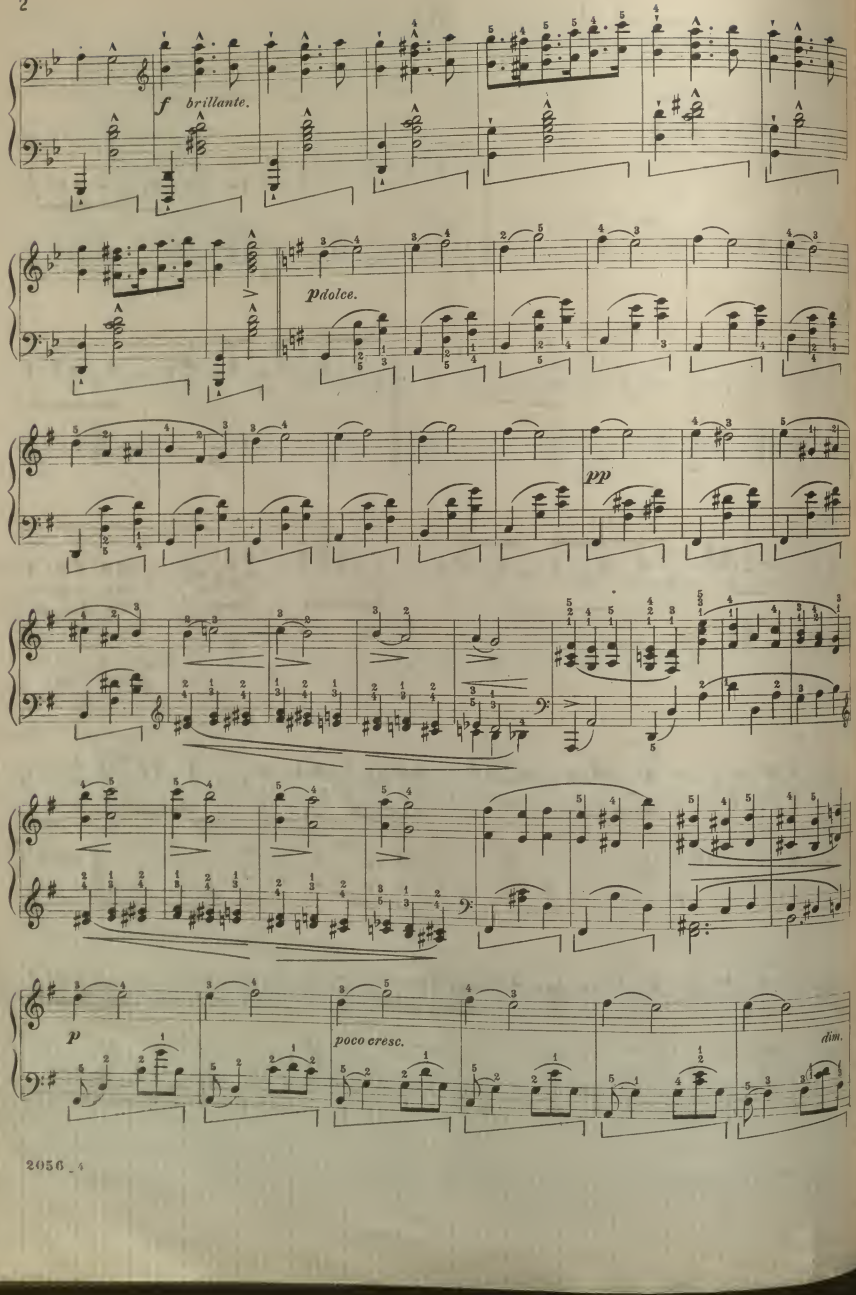


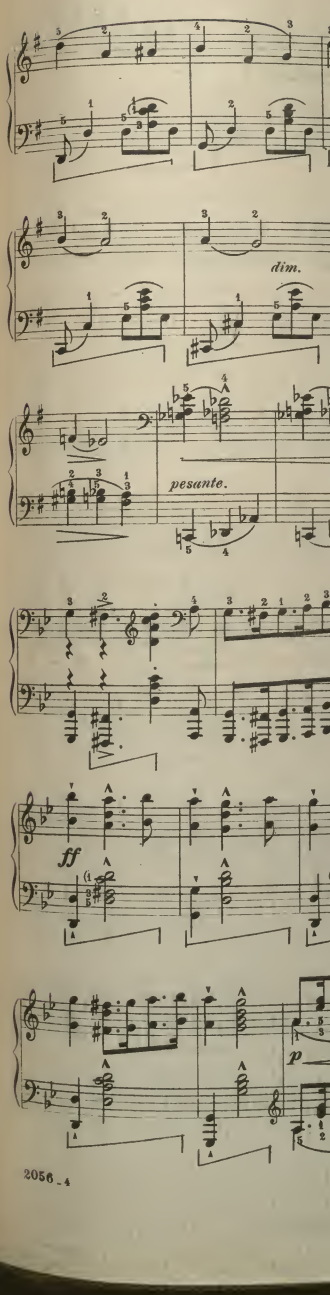












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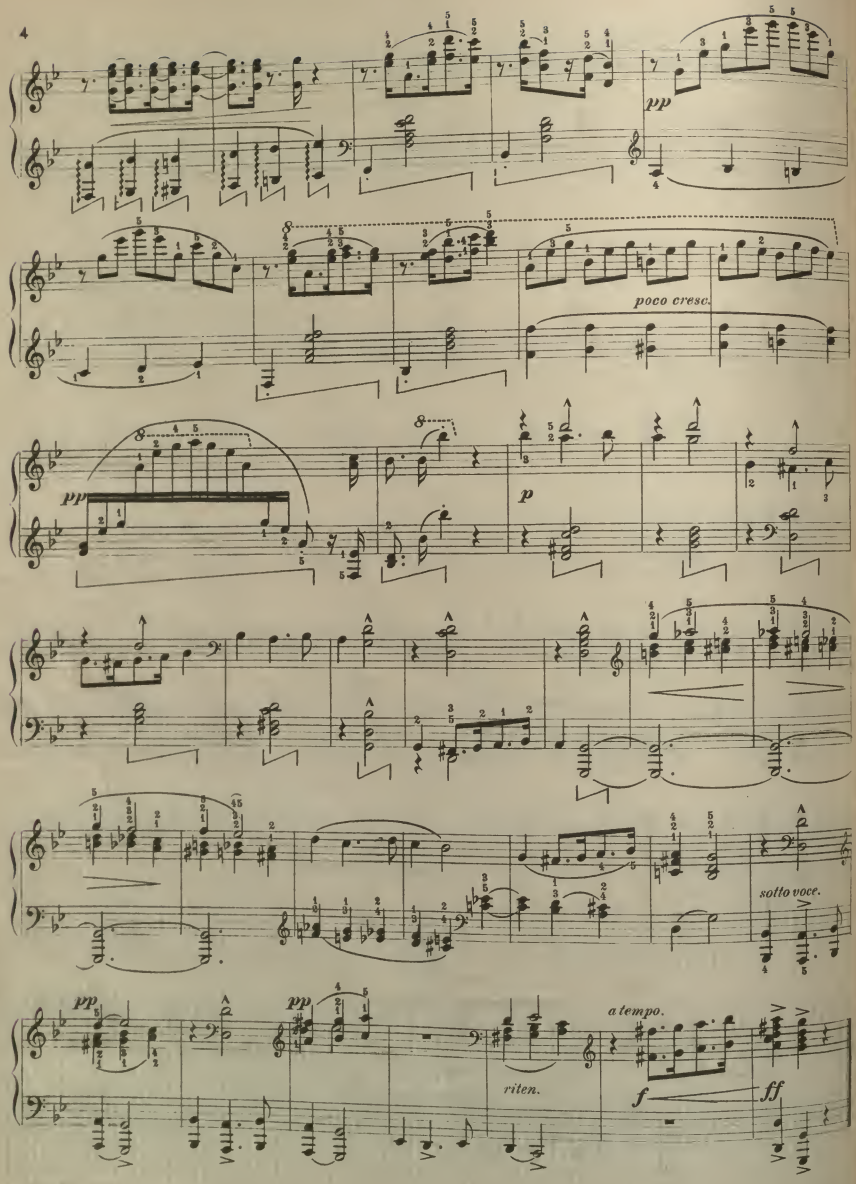


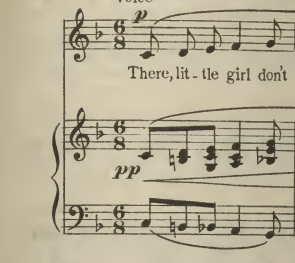
No 2016

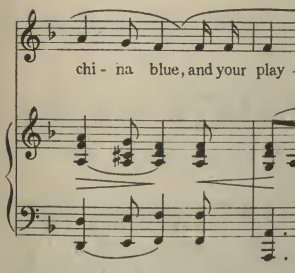
There

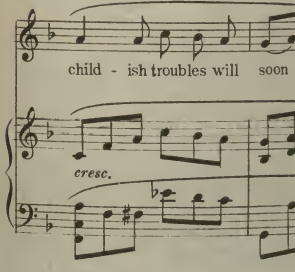
Words by JAMES WHITCOMB RILEY.

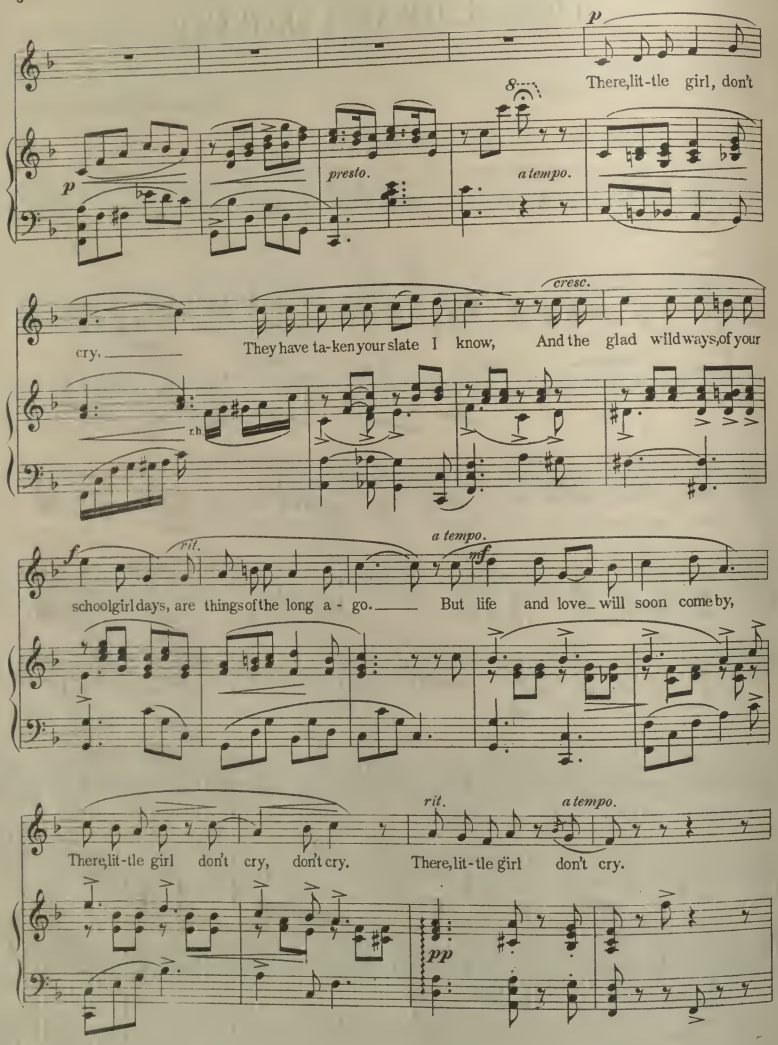
Allegretto. *(rapid*

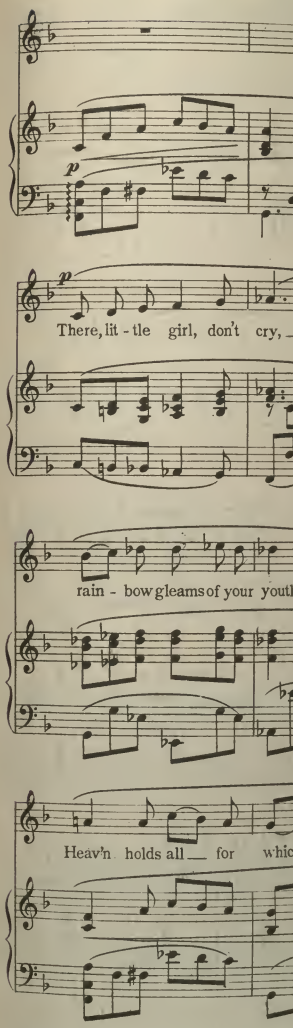
Voice





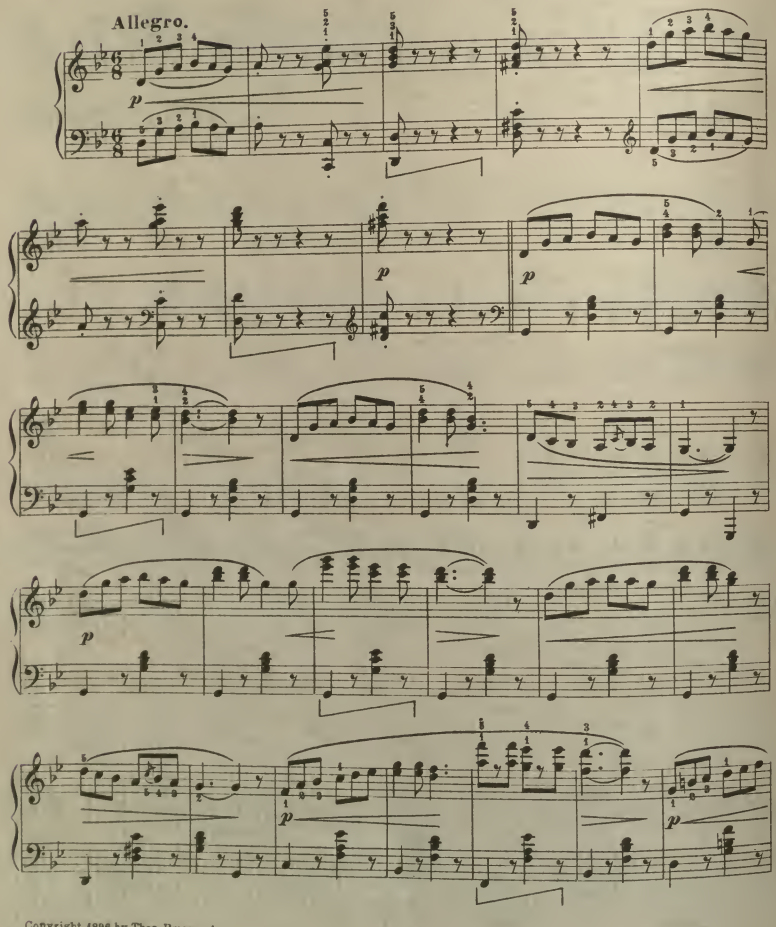


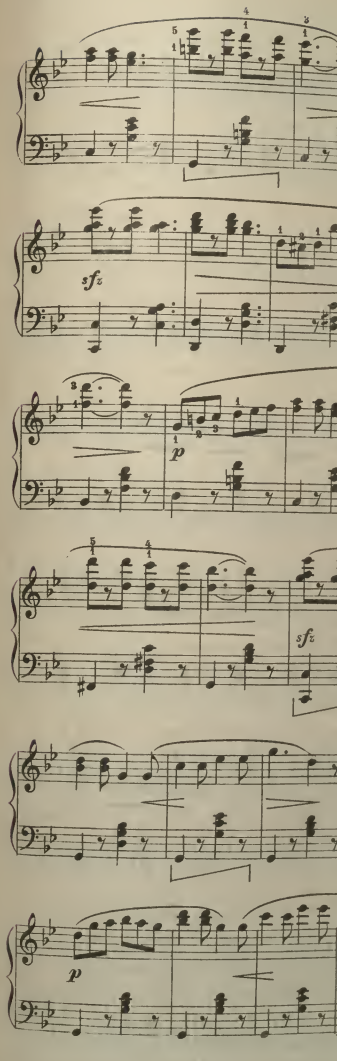

p
There, lit-tle girl, don't
presto.
a tempo.
cresc.
cry, They have ta-ken your slate I know, And the glad wild ways, of your
rit.
a tempo.
f
mf
school girl days, are things of the long a - go. But life and love will soon come by,
rit.
a tempo.
There, lit-tle girl don't cry, don't cry. There, lit-tle girl don't cry.
pp

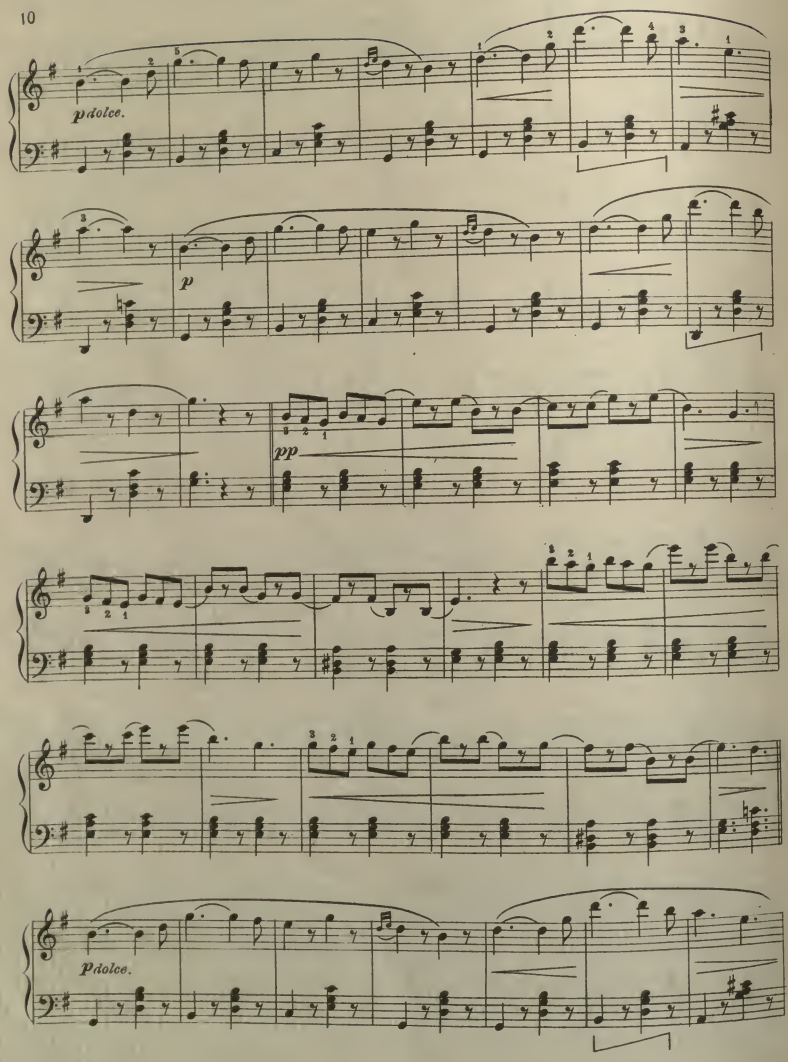

p
There, lit - tle girl, don't cry,
rain - bow gleams of your youth
Heav'n holds all for whic

SALTARELLA.

R. GOERDELER. Op. 472



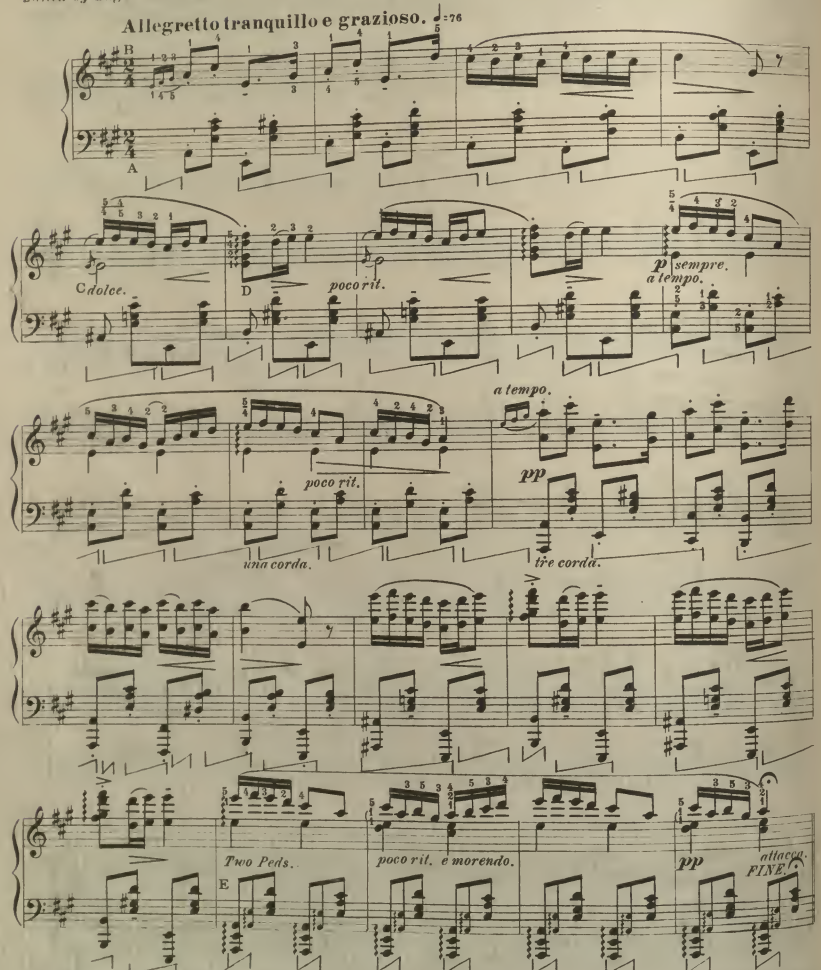



p dolce.
p
pp
p dolce.

NORWEGIAN DANCE.

Edited by Edgar L. Justis.

EDVARD GRIEG, Op. 35. No 2.



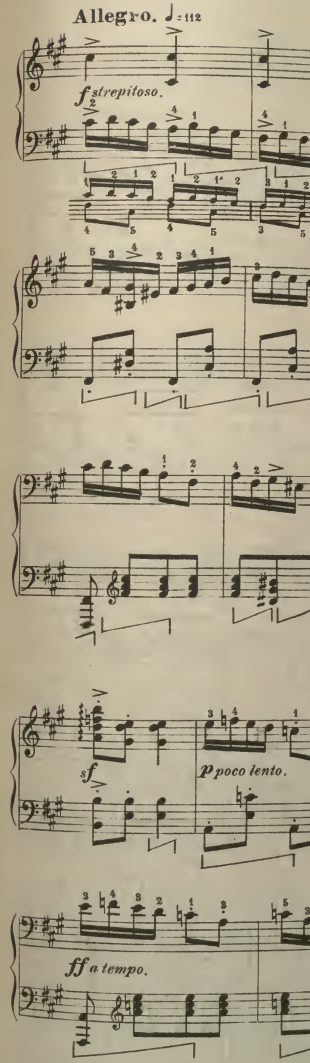
A *The notes in the left hand should be played with a staccato touch but pedaled as marked: this insures a light and graceful movement. The rise and fall of the harmony in these left hand chords should be given due prominence.*

B *Elastic thumbs will get better results by using the upper finger-*

C *Small hands, use the upper fingering, leaving the half note as soon as struck.*

D *Leave out the lower note of the chord.*

E *Small notes ad libitum.*



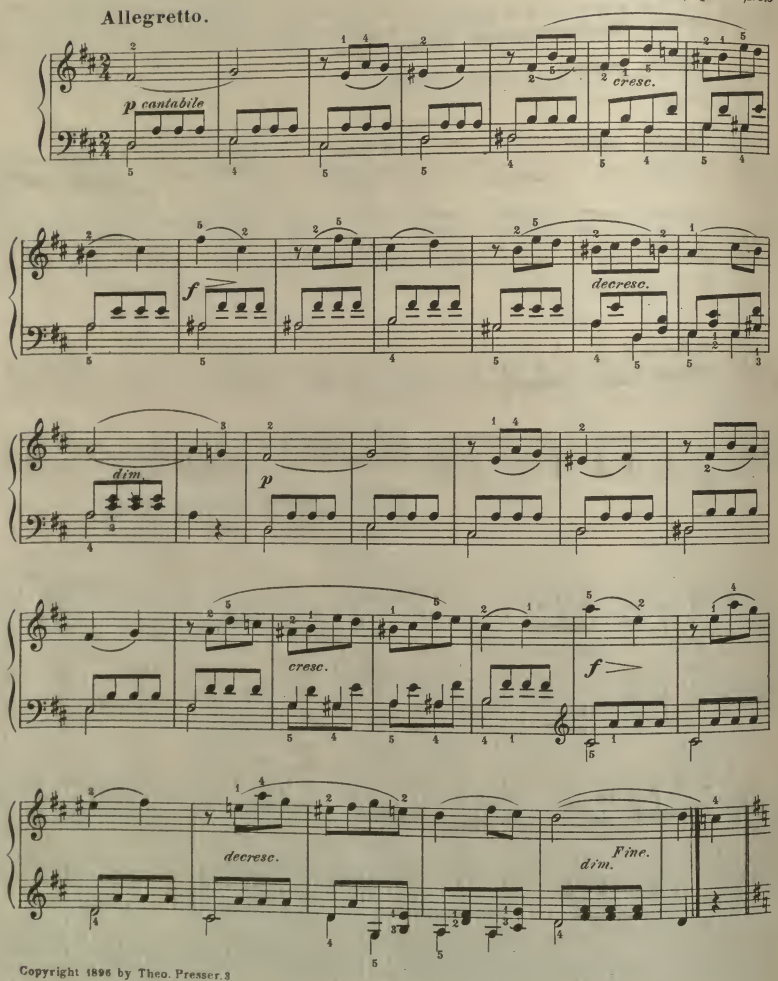
Properly contrast the boisterous masculine a
dued feminine characteristics. Players should
arrangement of this beautiful dance, issued by

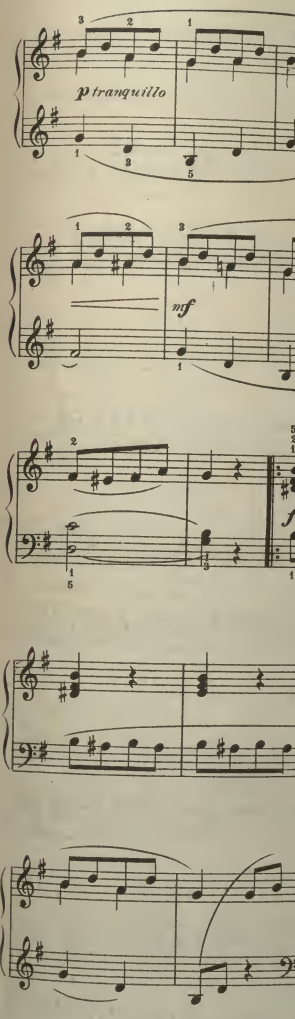
№ 1986

Peaceful Evening.

C. GURLITT, Op. 216, No. 5

Allegretto.

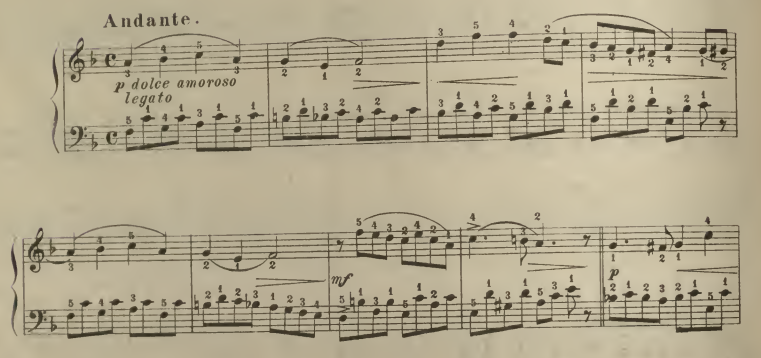


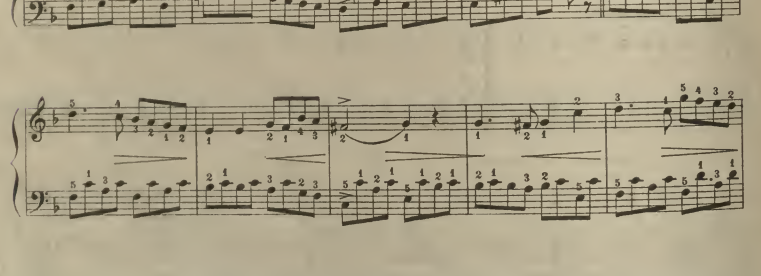


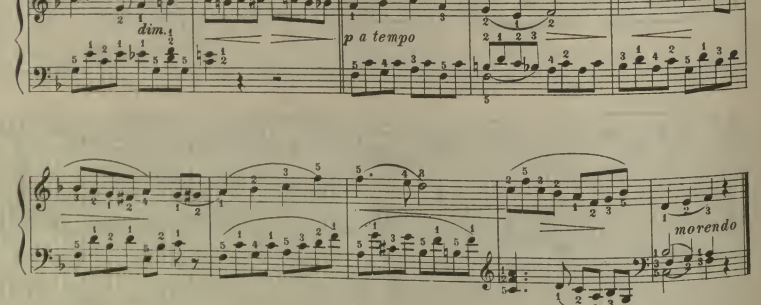
EVENING IN THE VILLAGE.

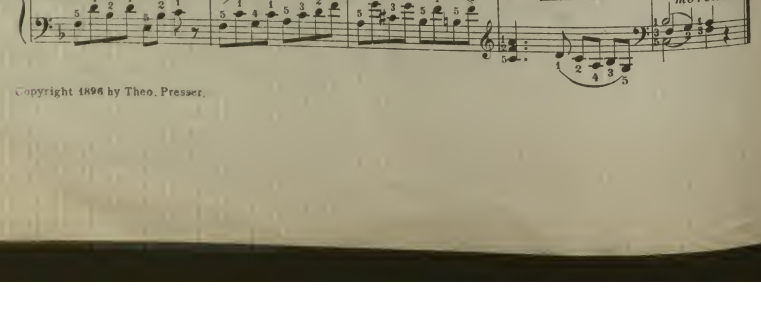
(ABEND IM DORFE.)

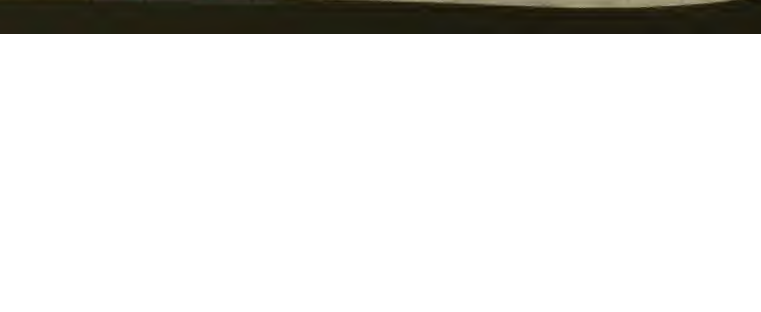
H. ENGELMANN, Op. 210, No. 5.











HOW TO INTEREST BEGINNERS.

BY MARGUERITE ROSE.

LOOK for an undertaking is the first secret to success. Children should be attracted toward, not driven to, study. They should be made to feel their practice is an enjoyment, a most pleasing recreation, not a drudgery.

Music hath charms—yes! but do not conceal them. Bring them out to advantage, show them to your pupils in all their loveliness and beauty. In the first place, greet the student with a kind word, or, at least, a pleasant smile. I once asked a child why she evinced such repugnance to go to her lesson. "Oh!" she replied, "my teacher looks so cross, that from the moment I begin to play my fingers tremble so through very fright that I am sure to strike false notes, and then I get more than a cross look. I thought it would be delightful to take music lessons, but I don't think so any more."

That the lesson be given at an opportune time is another important factor. I have known bright little tots, who were all enthusiasm over their practice, at length become so thoroughly disgusted with music as to obtain their parents' consent to abandon the beautiful art, and thus were cruelly buried forever rare and noble talents. What think you caused such sad results? Because day after day the poor little ones were torn from some favorite sport during the hour set apart for general amusement and compelled to sit at the piano, when through the open window the merry ring of their playmates' voices sounded to them far sweeter and more harmonious than the finest music in the world.

Children of an age too tender to appreciate the true value of things must never be given occasion to regret the lesser while partaking of some greater good.

Once the lesson has commenced endeavor to make it interesting. Think beforehand how best to arrest the attention of the child. Devise new methods to make the work enjoyable. Be on the alert to grasp all you can from the experience of others; golden experience is offered in abundance through the excellent musical journals now within reach of all. Make your pupils think and feel what their fingers are performing. For instance, you are teaching a spring song, "Listen now to the sweet song of the birds,"—play this part more joyfully—"Don't you see a group of happy children tripping off to the woods eager to gather the first May blossoms?"—"Look at the blooming orchards, inhale the rich perfume with which the balmy air is laden." Tell how lovely all nature seems this bright spring morning. By thus appealing to their childish imagination most satisfactory results will be obtained.

A pupil apparently too young to profit by my instructions was brought to me a few weeks ago. I thought I would at least give the lad a fair trial. His mother had scarcely made her exit when the little fellow asked me to kindly play him a piece. "Yes, certainly," I replied, "or rather with my fingers I shall tell you a musical story." He looked at me somewhat incredulously, and said, "I guess you can't do that, 'cause I wouldn't understand you any way." I selected the children's favorite, "Grandma Tells a Shuddering Tale," gave him a few hints, then began to play. After a moment or two I glanced at my hearer to see what effect it produced upon him. He looked half frightened, buried his face in his hands and said, "I'm afraid some ghosts are coming; I don't want to see them." Then without giving him any warning of the change I drifted off into a slumber song. "Now, Frankie, what does Grandma say?" "I guess she's tired talking, or she's going to sleep," he cunningly replied. Enough: I was satisfied that there was music in the boy, and the sooner the talent could be developed the better.

It is well, also, to teach something about the mechanism of the instrument. Tell in a simple manner how sound is transmitted. Open the piano, explain why the treble strings are fine and short, the bass long and heavy, etc. All this creates interest and helps to develop the intelligence of the child.

Above all things avoid routine in your work. It will surely lead to the utter ruin of the musical edifice. It

EDITORIAL NOTES.

Just wherein is one teacher better than another? Suppose each have the same experience, equal training and advantages, and are alike in native teaching ability. The pupils of one play like artists, those of the other never rise above the ordinary. Why this difference in results? We can go farther in the similarity of the teachers, and say that each expends the same amount of energy, and that each are alike interested in the welfare of their pupils, and equally anxious that their pupils shall play well. After about thirty years' experience, and nearly all of them directed to the answer of this question, the writer thinks it is all in the one word, "Ideals." That teacher who has formulated his ideas into a clear form, so that he can present any one of them to a pupil "point foremost," and hold the pupil's attention and interest until that point is his very own in a polished form, and furthermore, that point being one that gets at the very core of the "enlightening fact," will turn out artist like pupils, provided, and here is the real point in question, his ideals are sufficiently artistic, near enough to what artistic playing really is, to give his pupils a clear insight to what actually makes the artist. And lastly, as the pupil lacks the higher skill of fingers and trained taste, the teacher must present a super-perfect ideal, for the pupil cannot come quite up to the ideal placed before his mental vision.

* * * *

The school child, in learning to write, can throw into it his whole powers of well doing, but they will only result in making ungainly crooks and slants, even if he puts his whole soul into it, as much as does the expert engraver of bank notes, yet the results show differently. One makes evident the want of experience, manual skill, and brain training, while the other shows perfection in all of these. Between the two there are many years of exactly that soul-absorbing intensity in application of every mental and manual power, until after many years the child is in turn an expert bank-note engraver, and it only came through years of doing the very best work at each stroke of pencil and graver that he could possibly do. High attainment never comes through half endeavor. Holding one's self up to the very highest point of perfection of which he is at all capable is the only road to ultimate perfection. Now let us apply this to our two teachers and their pupils. The successful one succeeds in holding his pupils up to the best that there is in them during each moment of their practice. He does not demand six to ten hours a day of practice, is perhaps satisfied with two; but each minute of these two hours must be nothing short of the best work that his pupil can do, for he has made his pupils believe that every finger movement short of that is a weak link in the chain; that artistic playing is founded on habit, that habit comes from doing things exactly alike; that there are untold thousands of imperfect ways of doing a thing, but only one perfect way, and that the perfect way is always the same. Therefore they prefer to do it perfect, that the giant power of habit may soon be their slave, and never be their master.

* * * *

Whatever is right is from the Throne Above, whatever is wrong is of the Pit of Despair. Art approaches the Divine nearer than anything else on earth that we do for ourselves. Why not make the quality of our practice, and our work as teachers, too, a matter of conscience? Can we do otherwise and have a conscience free of offence? Do we teachers realize that at every lesson we are planting seeds of habit which go to form character which is eternal? We are not dabbling in worthless clay, we are moulding immortal souls, and no one, except it be the mother, has more power over them than has the music teacher. In applying this severe doctrine of what real teaching is to our daily work, we will consider that the pupil is held up to perfect ideals, is taught to do his best from conscience and duty as well as for the sooner gaining of his high standard of playing, and that in this kind of work he will gain, as a fixed part of his character, the habit of letting nothing short of his best pass. That such endeavor will tincture every phase of his character, as well as make sure his success as a musician and man, is indisputable. The world is full of mediocres in every walk of life. Suppose that we teachers set out to improve things in our line of effort the coming year, taking nothing short of the best that there is in every pupil that comes under our influence.

* * * *

But no one can give what he does not possess. It is related that a traveler asked a passer-by where he could get a good square meal for 25 cents, and there was pointed out a good cheap restaurant. Then came the question: Could you tell me where I can get the 25 cents? As to the more perfect ideals, we are to do the best that there is in us, not using the commonplace, but the best ideals we can formulate. These ideals can be improved by demanding the finest finish of the pieces played, in these working out our ideas of expression and settling upon what effects are best to produce. Then we can take every opportunity to hear fine playing, and during the recitals have the music in hand and follow the expression, marking it with a pencil in your copy. Have your ideas and ideals well in mind and be listening to hear them confirmed by the artist, and to get new light on expression, touch, and the ways of producing effects. We only grow by constantly using the strength that we already possess, and this is doubly true in the case in hand. But the foremost help of all is, pupils can work more easily and surely up to a fine and finished ideal than they can on one which is below the best, for the reason that right is always right, while wrong is multitudinous, right being single so that habit comes in as the greatest helper.

It is easy to overlook the practical value of well edited editions of music. It is a lamentable fact that there are few editions, even of the classics, but have many phrase and other notation marks which are clearly misleading. So true is this, that there are few pianists or teachers who rely upon the details of notation. In this connection we will say that everything issued by this house can be fully relied upon for accuracy of detail in its editing. Every phrase passes under the most careful scrutiny of experts, so that its complete notation shall lend needed help at every point, and never mislead the player. That there may be two opinions on many passages is true, but we follow the practice of the best and most noted pianists and musicians in all points under dispute. When you are playing from a Presser Edition, you can fully rely upon getting the best. Send for our catalogues and prices to the profession. We make it a specialty to deal direct with the teacher, giving our many years' experience as a teacher and dealer to this branch of the trade.

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People think in the line of their reading. In our recent vacation we met a young lady who reads all the horribles of the daily papers, and one could not talk a moment with her but the color of her reading showed itself in her thoughts as expressed in conversation. Get your pupils to read musical literature, good books on music, such as, "European Reminiscences, Musical and Otherwise," by Louis C. Elson. Send for our catalogue of musical works, and get your pupils to read The Etude, and they will think music, talk music, and live music, for "as a man thinketh in his heart, so is he."

NEW PUBLICATIONS.

IPHIGENIA—BARONESS OF STYNE. A story of the "Divine Impatience," or the Religion and Romance of a Pianist's Life. By Frederic Horace Clark. (No Price.) (Private edition of five hundred copies printed in May, 1896, for the Pure Music Society. Entered Stationer's Hall, London. Copyright for all nations. All rights reserved.)

There is much to interest the thoughtful student of music in this so called romance, which we are informed is essentially an autobiography of the late Madam Steinheger Clark, the brilliant pianist and teacher so well known to Boston musical circles a few years ago.

While Baroness Styne's theories savor somewhat of extreme transcendentalism, they are pregnant with "eternal verities" that are rapidly becoming more apparent to the earnest seeker after truth in the realm of pianism.

The corner-stone of Baroness Styne's musical thought structure, reared upon the foundation of a wide and varied experience of "methods," is the doctrine of "Free Unity." And a right royal doctrine it is, aiming as it does to establish in a symmetrical ratio the necessary independence of different members used in pianistic work with their inevitable interdependence. Nor, as she shows, is this interdependence limited to the physical members—as the arm, hand, fingers, even the torso,—but a harmonious co ordination and co-operation of mind, heart, and soul with the physical members is indispensable to the highest order of musical art-production.

The evolving of these truths through her own experiences and those of her husband is interestingly related.

The record of a life so filled with noble purpose, so controlled by lofty aspirations, so heroic in its devotion to art, and yet so truly the ideal life of a woman in its self renunciation, its ambition for the beloved, cannot fail to inspire. It is only to be regretted that the record is not written in a more terse, lucid style, and clothed in simpler language.

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LEGENDS OF THE WAGNER DRAMA: Studies in Mythology and Romance. By Jessie L. Weston. Imported by C. Scribner's Sons, New York. Price $2 25.

While these legends have a special interest for lovers of Wagnerian opera, they would be fascinating to any class of readers. As the author truly says in her preface, "It is one of Wagner's great merits, one of the inestimable claims upon our gratitude, that in his self-imposed task of creating a national drama he turned back to seek his inspiration from his national literature. By so doing he directed our attention, not merely to works, the true literary value of which had been but imperfectly realized, but to legends in which not Germans alone, but the kindred Anglo-Saxon nations might claim an hereditary right of possession."

This side of Wagner's work has unquestionably been overlooked in the controversy over its musical quality and rank. So, also, has been practically ignored, as Mies Weston affirms, the marvelous dramatic ability of the composer who so skilfully "selected those incidents which would 'tell' most effectively on the stage, recombined them so as to preserve (in some cases restore) the original simplicity of the story, developed the characters, and grasped with unerring instinct hints of his predecessors, superfluous for epic, but big with possibilities for dramatic form; and his skill can never be appreciated without clear knowledge of the material on which he worked." For this "material" in most delightful form we are greatly indebted to Miss Weston.

Her chief purpose, however, in writing these "Studies" is, as she states in substance, to lead others to examine the legends for themselves as they had already been embodied, before Wagner's time, in a rich mediæval literature, by those whose genius had prepared the way for him, and which, as well as his own, enters largely into the life of the Wagner drama.

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THE STANDARD HYMNAL FOR GENERAL USE. Edited by C. C Converse, LL.D. Price 35 Cents. Funk & Wagnalls Company.

This is a good collection of hymns, old and new, in most convenient form and excellent type. It seems well adapted for use by every kind of religious gathering, which is the chief merit claimed for it. The expense and trouble involved in the custom of using one kind of hymn book for church services, another for prayer-meeting, still another for Sunday-School, and perhaps a special one for Christian Endeavor, is certainly not inconsiderable.

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SHAKESPEARE AND MUSIC. By Edward W. Naylor, M. A., Mus Bac. The Macmillan Co., 66 Fifth Avenue, New York. Price $1.25.

A delightful epitome of everything in Shakespeare pertaining to music, including definitions of technical terms, descriptions of musical instruments, chapters on songs and singing, serenades, dances and dancing, and miscellaneous information, with copious illustrations from the music of the sixteenth and seventeenth centuries.

VOICE BUILDING AND TONE PLACING. By H. Holbrook Curtis, Ph B., M.D. D. Appleton & Co. Price $2 00.

In this book we find much that might be of use to the student, with a great deal that would be absolutely unintelligible, not only to him, but to the average physician with a knowledge of anatomy vastly more extensive. It is well, however, that Dr. Curtis has recorded his observations and conclusions, reached through a wide experience in dealing with the vocal apparatus and everything connected with it. As an expert who has treated and who has the confidence of the most eminent singers of the world, some of whom have collaborated with him and assisted him in preparing this work, his opinions and deductions should have weight with those who are able to comprehend them and with investigators in his own line.

A NEW CHAPTER OF TOUCH.

BY WILLIAM MASON.

For many years I have been conscious of elements in piano touch which were not explained in any of the works upon piano technics known to me. These elements, moreover, were precisely those which impart character and nobility to the tone, and are the main dependence of the artist in all moments of serious, elevated, and earnest playing. Some of these elements were formulated and embodied in "Touch and Technic," several years ago, under the title of "Arm Touches."

More recently, however, I have been able to arrive at the precise muscular action entering into one of the most important and universally employed of these elements of touch, and it is here explained in print for the *first* time in the world as far as I have any knowledge.

The muscle whose action in piano playing I am about to describe is called the *triceps*; it is located upon the outer part of the upper arm, a little nearer the elbow than the shoulder. Its action may be traced in the arm by means of the following experiments:—

Begin by placing the left hand upon the upper right arm, in the position shown in the accompanying figure. Then, resting the pointe of the fingers of the right hand lightly upon a table or keyboard, give a slight push with the fingers followed by a complete relaxation of all the muscles of the hand and arm, the impulse coming from the upper arm. If this is properly done, the contraction of the triceps muscle will be distinctly felt under the left hand.

Still retaining the left hand upon the right arm, produce a tone on the key-board by means of a pushing touch of this kind. Observe that the impulse is to be quick, the muscular contraction instantly vanishing, leaving everything elastic and quiet. The contraction of the triceps should be felt as before. Repeat this experiment a number of times until the co-operation of the triceps muscle can be depended upon, as shown by its

TO ONE ABOUT TO ENTER THE PROFESSION.

My Dear Hazel.—When I was told a few days ago that you were about to begin your professional life by teaching in N———, which I know to be a town of about two thousand inhabitants, it occurred to me your success would be assured in a much shorter time if you realized how different were the conditions surrounding a music teacher in a small town, from those in cities where you have always lived.

If you will allow me I will give some suggestions and advice in regard to the best way to establish a class that will bring you in a good income in the shortest time possible. In short, I will blaze the trees along the road that years of experience in such towns has taught me to believe leads to success.

If you go as teacher in a small college your manner of proceeding will be different from what you will need to do if you are independent of any institution. If you go to a school your coming will be duly heralded. Arrange to spend the week previous to the opening of school at that place, and in that way get your plans made so you can begin work at once the following week.

But it is the teacher who must rely on her own individual efforts for pupils that I wish to advise. It is to be hoped you have no acquaintances in this town, but have only learned there is an opening for you there. You will be more unrestricted to pursue the course you deem best, and also you will not run the risk of having to overcome the opposition some may have to your friends. Having arrived, be sure your temporary stopping-place is the best in the town. If it has been the custom of those who have preceded you to make up their class by a canvass of the town, do not attempt a reform in this respect, for the chances are that you will sit clothed in your professional dignity until hoard hills run up and your clothing reaches the state that serious doubts will arise in your mind as to the practicability of the aforesaid dignity as an attire.

Make a list of those having pianos or organs. Having your list for reference, call on all, beginning with those who have studied music most; this will help you to secure others.

You will find it the custom of most teachers to charge so much per term; it is much better to charge only for each lesson, and impress it upon the mind of all that they are free to stop at any time, and do not need to feel under any obligation to take a stated number of lessons; let it be understood that should they become dissatisfied in any way the sooner they stop the better for both parties, for, under the circumstances mentioned they will learn nothing and are an injury to your reputation as a teacher.

If asked to play while at the pupils' homes, it is best to give two selections, some bright classic and a popular piece. I place them in the above order because you will find the classics are not as much liked in these small towns as popular music; in fact, generally the terms classic and uninteresting are synonymous. In no place will a brighter, more intelligent class of people be found than in just such towns as this; but the reason classic music is so much disliked is this: so little of it is heard performed by really first-class pianists; usually it is played by some one whose ambition is several grades beyond their ability and they are not content with anything short of some masterpiece.

Tell the mothers and pupils that you do not expect to give for "pieces" a lot of dull, meaningless selections, but at the same time a taste can be gradually cultivated for the purest and most elevating in music as well as other things. Many parents will not allow a bit of sensational, trashy fiction to be read by their children, but at the same time will sit and complacently listen to equally demoralizing sentiments through the medium of the piano. One of the very first ideas to instil into the pupil's mind is that music is the universal language: that the Frenchman can understand the feeling expressed by the German upon the piano, though not one word of his language is known; that the pupil herself could undoubtedly tell whether a band of Indian musicians meant to express joy or sorrow on the rude instruments they possess.

Frequently it is a good plan to have the pupil stop playing and try to improvise a happy, joyous strain or a sad one. I never criticise about discords at such times; it is the mood that is to be expressed, and I am content if the face lights up and the fingers skip airily over the keys to express happiness, or the slow, clinging touch is used for sadness.

We will suppose your class is made up. Next thing settle yourself in a permanent boarding place, and let it be where you have no pupils, for you will find familiarity tends to lessen the desire to have lessons well prepared, and then also you will more than likely get into the habit of giving assistance at the practicing time, which is well if the pupils do not get to relying on your help and fail to exert themselves as they otherwise would. Therefore it is best to avoid the possibility of such trouble.

With your first lesson will appear one of the greatest obstacles the country music teacher has to combat. I refer to the books and studies to be used; many plans were tried and rejected before I felt I could fold my hands and mentally exclaim, "Eureka."

While some will say, "Use the studies you wish and send the bill to me," more often you will hear, "I do not feel like putting the money in so many studies, as we have an Instructor I wish you to use," and forthwith it is produced and proves to be an heirloom that has been in the family, perhaps, two generations. At any rate it is such an old edition that the young lady whose portrait appears on the front page is decidedly behind the times in the matter of dress, and sits as though she felt the responsibility of her position. The instruction that follows is equally as much out of date as her attire, and you cannot blame pupils for losing interest in methods that were used years ago.

One plan tried to remedy this lack of unsuitable studies was to buy them myself and rent to pupil; this seemed to work, but it was found too often leaves would be missing through carelessness of pupil, then the studies had to be retired and almost their whole cost charged to my loss.

After a thorough trial this plan is a success: A book is bought for a pupil who pays in full for it, with the understanding that if it is in good order when they have finished it you will buy it of them at a slight reduction. I have found most studies will pay for themselves at a reduction of ten cents each time they are sold; you will have no money tied up in them, and pupils are glad to take advantage of this plan.

You will, no doubt, find it necessary to go to the pupil's home, but this feature is not without its redeeming points: you get a rest and begin each lesson with renewed energy. Then, too, you are more sure of no lessons being missed, for you will, of course, have it understood that pupil can only be excused from lessons in case of sickness, and I have found a very slight illness will prevent a pupil from going to the teacher for a lesson.

By going to a pupil's home you can enthuse the mother and cause her to realize the benefit her assistance is in seeing the lesson properly practiced. For instance, if a certain new touch is introduced call her in; even if she does not understand music, explain it and ask her to see that it is used by the pupil.

Ask them to remove the piano to the family sitting-room, where there is always a fire in cold weather, and the pupil can snatch those few minutes at the instrument that we all know do so much good. Too often, when the piano is in the parlor a fire is made and the practice hegun immediately with more than likely a shawl thrown around the shoulders to keep warm, and by the time the room is warm the hour has been conscientiously employed. Is it to be wondered the fingers do not gain much strength and agility?

Do not forget the informal musicales to meet and spend an hour together every two weeks, with an occasional public one. Take some live musical journal and keep it in circulation among members of your class all the time.

Be enthusiastic and devoted to your profession, and success will be yours.

Your friend,

A. R.

ANALYSIS OF BACH'S PRELUDE AND FUGUE IN C MAJOR AND C MINOR.

(*Prelude* ¢, *Allegro*; * *Fugue* ¢, *Moderato.*)

BY CARL VAN BRUYNK.
(Translated by Waldemar Malmene.)

1. Prelude and Fugue in C Major.

What a beautiful prelude of tenderest expression. With all its uniformity of rhythm and figuration, yet the attention is rivetted from the first to the last measure by a highly interesting modulation. Especially charming is the climax from the 24th to 30th measure, and then the gradual decrease in the motion in the last two measures.

The fugue, technically considered, is extremely skillful; but from a purely æsthetic standpoint it is less attractive and rather pedantic. The theme is dry, although its development, showing the greatest contrapuntal skill, flows on uninterruptedly. The use of the *stretto* is throughout noteworthy, as it is never employed in a similar manner in the whole work of the well-tempered clavichord. Within the 27 measures, which is the extent of the fugue, the theme appears in all the parts 24 times. But in this exuberant use of technical virtuosity lies also the æsthetic dearth of the work, for notwithstanding all the applied art the effect of monotony is unavoidable. The working out of the fugue, aiming at a purely logical development of form, will always betray constraint. Yet in its rich and facile application of all artistic devices it excites our admiration, and cannot by any means be called uninteresting. Of a specially beautiful effect is the last *stretto* (24th and 25th measure) upon an organ point, and the *ritardando* in the last two measures with its upward striving into higher tone regions.

2. Prelude and Fugue in C Minor.

(*Prelude* ¢, *Allegro vivace*; *Fugue* ¢, *Allegro moderato.*)

The *prelude* is energetic and lively enough, but yet on the whole its æsthetic worth is of less merit; in the first 20 measures it sounds brilliant, almost like an étude, while there is a sameness in its tones. (One might say it produces a clattering effect.) But of great force are the climaxes from the 21st to 25th measure, and again from the 25th to 28th measure. The latter interrupt the preceding monotony with a new figuration, which then with increased impetuosity (for the *allegro* passes into a *presto*) breaks out like a rattling hailstorm. From here to the end the prelude is distinguished by an always increasing higher poetical interest.

The *fugue* which now follows may be designated as one of the most beautiful of the whole work, a very ideal production full of brilliancy and splendor, solemnity and dignity, grave and stern, but at the same time of the highest elegance and exempt from restraint. How beautiful is the theme of two measures, in its undulating motion, with its suddenly appearing skip of the sixth from the tonic upon the third beat in the second measure. The whole theme is not completely made use of, as in the preceding fugue, for its development (it appears only eight times in the course of the 31 measures) but only a part of it; and how beautiful, how unrestrained, how artistic does the counter-subject unfold itself, being similarly developed (from the 9th to the 11th, 13th to 15th, and 22d to 25th measures); how rich and yet how closely connected are the modulations of the whole fugue; how beautifully conceived are even the two *mordents* in the 23d measure (of which no use has been made in the other similar places of the whole fugue); how grand is, then, the last appearance of the theme introduced in the bass terminating with the *quasi* interrogative effect of the sixth c which is followed in the next measure by a

g
e flat

change apparently veering to the full close. But once does the master introduce the theme (as in the previous instance, half a measure prorogued [verschoben] in the soprano upon the organ point resting on C, and finishing it at last on the major triad. It can truly be said that this fugue throughout is charming, every single tone of which excites our admiration.

* Czerny's indications of *tempo* are unhesitatingly retained.

CLASS WORK IN MUSICAL CRITICISM.

BY IDA BELLE DISBROW.

I submit to the attention of teachers the following plan for method of class work with children, which aims to develop their musical judgment by requiring them to critically analyze the playing of their fellow pupils.

Grade your pupils into small classes to meet periodically to play for each other.

At the first meeting direct their attention to one particular quality in piano playing, and request a study of that one quality as exhibited in the playing of each member.

The use of report cards at first is perhaps advisable, but they should soon give way to written notes.

(See examples of report cards. Use figures: from *one*, poor; to *five*, excellent.)

Critique of Touch.	Critic			
		Excellence		
Performers.	Chords.	Scale Passages.	Melodies.	Legato.
	5	3	4	4

	Critic	Da		
Performers.	Fingers.	Wrist.	Arm.	Correc

	Critic	Da		
Performers.	Rhythm.	Phrasing.	Tone Shading.	Concep-tion.

Shape the course according to the understanding of the class, and extend the work very gradually.

When pupils can detect general excellence, or lack of it, in the more important qualities of elementary playing, add *interpretation* to their responsibilities.

To this end have played through at each meeting a single opus, previously assigned, the rendering of which shall represent the individual effort of the pupils, who are not to enlist assistance during its preparation.

Sets of little pieces, or études, of contrasting character, are most useful.

To ensure a thoughtful reading of the composition require each pupil to hring, and read aloud, a paper expressing his opinions of the music to be played.

After the recital the criticisms (written during the time allowed between the numbers) are read by the teacher and kindly commented upon, no one but the writer knowing whose critique is being read.

Though no stereotyped plan of criticism should be long encouraged, the trend being toward freedom of impression and individuality of treatment, the work may be facilitated by starting the pupils with a guide of some sort. I suggest, for the essayist:—

1. Opinion of the work as a whole, and reasons for.
2. Which number you think most attractive, and why.
3. Which you think least attractive, and why.
4. Which you think most difficult to play, and why.
5. Which you think least difficult to play, and why.
6. Ever heard any of these pieces played?
7. Does the music remind you of any other?
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PUBLISHER'S NOTES.

The bicycle fad, it is said, is injuring many kinds of trade. Piano dealers and manufacturers are feeling it, and we ask our readers if they find that it is preventing parents from employing a music teacher. We should like an answer from as many teachers as can spend the time to write us, and we want to hear from both sides of the question.

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There is scarcely a mail received at this office which does not furnish us with one or more letters which either have no address, or it is so poorly scrawled that we are unable to decipher it. It is not an infrequent experience with us to be compelled to put such letters and orders aside and wait for a letter of complaint, then compare hand writing, and perhaps post marks, and so, after infinite pains, get the address, and answer the letter, or send the ordered music. Will our correspondents please write names and addresses with great care to get them clearly legible, and also, in writing their address, be sure to put in the State as well as the town?

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Why not begin your teaching year with our leading educational publications? Many of our subscribers have not had the courage to attempt new ways of working, but all of our editions are so clearly annotated, the "Mathews' Graded Studies," and the Mason's "Touch and Technic," as well as the other editions of leading educational works, that any attentive reader can study out the right manner of using them. Try them and keep abreast with these rapidly advancing times, and so leave your sluggish competitors behind.

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It has many times occurred to us that an exchange column in The Etude would be of service. Every teacher has accumulated more or less musical merchandise that has been only once used, which would gladly be exchanged for something else; a cantata has been given, a chorus sung, or duplicate copies received which are of no special value to the owner, and here an exchange among teachers would be valuable. We will open such a column, calling it the *Teachers' Exchange Column*. For the months of October and November no charge will be made for insertion. The transaction must be made from teacher to teacher, and not through this office. State the article, number of copies, condition, and what you desire in exchange, or a direct sale if that form is preferred. The letters must not be sent in care of this office, but bear the correct name and address of the teacher. The column would be made particularly valuable for the exchange of concert music, such as six- and eight hand music. We must have all matter for this column in not later than the 20th of the month.

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Owing to delay in proof reading, Landon's new piano method, "Foundation Materials," will not be ready for delivery until about the 15th of this month. The special offer for the work at 25c. will remain open until the work is on the market.

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The Dictionary of Musical Terms, by Dr. H. A. Clarke, will not be ready for delivery this month. It has been decided to greatly increase the scope of the work. This will delay the issuing of the work about a month. The special price in advance will still remain open. There will be two editions published; one the complete, the other the student's pocket edition. Both are included in the special offer, which is 60c. Send in your order before it is too late.

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We are at the opening of another season; the teacher may look forward to a very prosperous year. The opening may not be propitious, but after election, in early November, we predict the greatest activity. Music is a greater factor in education than ever. The love of it is spreading fast in every direction. More of it is heard and played now than ever before. The wise teacher will lay plans for an active year. There is no reason for losing heart and every reason for feeling encouraged. If the times do not appear to the very best at present, there is a better prospect. An extra effort will often be productive of increased business. If you have not the number in class you wish, why not make a strike for more? Now is the time. There is a good article in this issue bearing on this. It is called, "To one about to enter the Profession." It is a letter from a successful teacher to a new comer, and contains much valuable advice. In these days it is not safe for any one to rely on reputation alone. Some pupils come to you unbidden, others must be sought for.

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Have you selected your dealer for this year? If you have not tried this house it will be to your advantage to do so. You will come to know many new valuable works and thus add materially to your teaching repertory. Our terms are the most liberal; our whole aim is to please our patrons. Our own publications are admirably adapted to teaching purposes. Our stock is one of the largest in the country. It embraces all the standard works published in this country and in Europe. Our On Sale plan is on a greater and more complete scale than any house in the country. We are prepared to supply schools and conservatories as well as private teachers with all kinds of musical merchandise. Send for our catalogues and terms.

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Our patrons, in ordering music for the coming season, will do well to bear the following points in mind:—

In sending for a package of On Sale music mention about the number of pupils, the grade of advancement, the kind of studies used—whether classical or popular—and any other information that will assist us in making a proper selection. Write your On Sale order on a separate sheet. Do not forget to give State address; every day we get letters with Stats omitted. In the first package it is well to order more than one of those things that are used extensively. This will save expressage. The whole can be placed on sale and a settlement will not be required until used or end of teaching year. Remember, on our own publications we can give a better discount than those published by other houses. You can always have your selection changed or added to. Always mention when you desire anything on sale, so it can be charged that way. We open two accounts for all our customers, one on sale and one regular. The former is not closed until the end of the season; the latter monthly, or as agreed upon. We furnish all our customers with postal card order blanks. They are sent with every order received. We also have letter order blanks and addressed envelopes, which we will be pleased to furnish our patrons. At this time our force is enlarged, but is not able to fill on sale orders on day of receipt. So give us plenty of time in which to make selection. We have greatly enlarged our stock during the season and are better than ever able to fill orders promptly.

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In preparing for your new term order our Class and Account Book, by Sefton, new and revised edition, which is now ready. Everything for keeping music teachers' accounts, schedule of lessons for each hour and day, bills, receipts, sheet music account with dealers and with pupils, and a number of other features; a valuable book for every teacher; the price is 50 cents.

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We also have a pupil's Lesson Book; practical results have been noticed from the use of this book, in systemizing practice particularly; send for sample copy; the price is ten cents each, $1.00 per dozen.

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One of the most valuable and interesting books that this publishing house has ever issued is Mr. L. C. Elson's "Reminiscences of a Musician's Vacation Abroad." The special advance price has been withdrawn, but still the work, retailing at $1.50, is very low for a work of this size. We have been overwhelmed with testimonials. The ones that the book can be put to in the teacher's work are too numerous to mention. We append several of the testimonials received from our patrons:—

Please send me another copy of "Elson's Reminiscences." I find it so charming that I must have a copy to lend to my pupils. I also expect to read copious extracts from it to my club.

H. H. Watson.

It gives me pleasure to say that "European Reminiscences" is altogether a delightful book. Its abundant information is presented with charming brevity, irresistible wit, and humor.

A. V. Brown.

These testimonials speak for themselves. If you have not got a copy, the longer you put it off the more you will regret it in the end.

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We have the bills and receipts from Sefton's Class Book, which we sell separate, printed on good paper, in packages of 50 for 25 cents.

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Mr. Chas. W. Landon's elementary works have been the most successful of any placed on the market in the last ten years; he has certainly made in his new pianoforte method, "Foundation Materials for Beginners," a work the equal of which has never before been known. It is a carefully graded course in the art of piano playing for beginners. Designed to make study easy and interesting, yet rapidly leading to a good touch, thorough musicianship, and to expressive playing. The beginner has never before known such an attractive work. The work will be delivered this month to the large list of advance subscribers. If you have not taken advantage of this offer, 25 cents in advance, there is yet time to do so if attended to *now*. More than one copy can be ordered. Let us hear from you. Send stamps.

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The *new* publications issued by this house during the summer, and which are being used in making up the selections sent out for the coming season, are, according to the testimony of those who have already received their packages, excellent. There is another point where we have the advantage of those who issue a large catalogue, made up of other wholesale publishers' issues,—ours are carefully selected, new issues, added to all the time, while the other, while it may be fresh in appearance, is the same year in and year out. Teachers have been using them—for the want of something better—over and over again. If you haven't tried our On Sale music, send for our circular. You will be surprised at the advantages. One of our customers brought this idea to my mind during the past month: The extra discount which we give on our publications pays the expressage four times over. The convenience of having the music to select from more than repays you for the trial and change.

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This Journal has, since the first of the year, paid more attention to the offering of premiums to those obtaining subscriptions than ever before. The premiums offered have been valuable and especially suitable for teachers' use. Not only this, we have been more liberal than before, giving the same premium for a less number of subscriptions. The result has been most satisfactory; our subscription list has grown wonderfully. The scholarship premium, by which we give one dollar's worth of tuition in any music school for every $1.00 sent us for a new subscriber to this journal, and the lady's gold watch, which we give for fifteen subscriptions, have been most popular. If you are at all interested write to us for a complete premium list. You will find on that, we are sure, something that you have been in need of. It also gives instructions how to secure subscribers. We furnish sample copies needed in your work free. Those who have worked for premiums have been, in every case, to the best of our knowledge, successful, and we feel sure that among the people of any town there are some who would be glad to have this Journal on their piano, either teachers or amateurs.

A great many teachers send The Etude to all of their scholars, charging it on their regular music bills. If you do not care to work for musical premiums you will find our cash deductions very liberal.

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Parties wishing to act as agents in soliciting subscriptions to this Journal, and canvassing for the sale of any of the works issued by this house,—by this we mean devoting their entire time,—can obtain special rates and commissions by writing to us.

TESTIMONIALS.

I have received "Reminiscences of a Musician's Vacation Abroad." I find it in very pretty, neat form, and I am enjoying the contents hugely. Mrs. F. L. Smith.

"European Reminiscences," for which I sent an order in advance of publication is at hand. It is the best finished book that I have ever seen from your house. Your offer "in advance of publication," are chances that should be seized upon by all readers of your most valuable publication, The Etude.

Lula D Hay.

I have received "European Reminiscences," and have just finished reading it. It is charmingly written, very witty and interesting, and full of useful information. I am never disappointed in anything The Etude recommends. Miss C. B. Jennings.

I have as yet only looked through "European Reminiscences," but am delighted with the style of the work and am eager to feast on the instructive and highly entertaining reading contained in it.

"Anecdotes of Great Musicians," by W. Francis Gates, is a volume of 315 pages, containing 300 anecdotes and biographical sketches of famous composers and performers. The readers of the *Visitor* are familiar with Mr. Gates' graphic and interesting manner of writing. These anecdotes, gathered from many sources, are neatly revised and arranged and give a good idea of the peculiarities and characteristics of the many musical people of renown who are sketched in these pages. It is a handy book to have on the piano or table, where it may be caught up in a moment or so of leisure, as the sketches are mostly short ones, and each is complete in itself. J. R. Murray in *Church's Musical Visitor*.

I received "Musical Mosaics," and am sure I shall enjoy reading it myself, as I had the pleasure, some time since, of giving it to a friend who enjoyed it much. Miss Caroline E. McCall.

I saw one of the new Etude subscribers and she was quite enthusiastic in her praises of the magazine—felt that she had learned much from the back numbers which I had loaned her. I am sure she will value it more and more. Miss Caroline E McCall.

You have again proved that you are justly entitled to the reputation you have among teachers of music, viz., that of being the most prompt and reliable mail order house in the country. Ernst Brockmann.

Have been a teacher of Mason's Technic for several years. Music is not complete without it.

Bella Doughty.

I am in receipt of "European Reminiscences," by Louis C Elson. I find it most delightful and profitable reading, and count it a very desirable addition to a library, whether musical or otherwise.

Iola M. Gilbert.

I have just looked over C. E. Shimer's preparatory "Touch and Technic," and think it is well named; plain, simple, so much in a nutshell, fitted for the busy teacher and the student. Mrs M. T. Ellinwood.

I take this opportunity of thanking you for sending us such a magnificent selection of music on sale. I have been busily engaged in investigating the merits of the pieces; nearly all seem *good* many are *extra*. I had no idea that you had issued such an amount of music of the easier grades. If any teacher, like myself, has remained ignorant of the manifold advantages and benefits of your On Sale plan they cannot imagine how much they are losing; this way gives one all the advantages for selection possessed by the city teachers.

Dr. A. E. Brainard.

"Mathews' Studies" are the best I have yet seen, and I will use them as much as possible. T. James.

I desire to thank you very much for your kindness, promptness and courtesy, and to state that you may consider me your customer for the future. Lula M. Butt.

In reading The Etude, which you sent me a few weeks ago, I find it is just what I have been looking for. Please send it to my address for one year.

E. R. Protheroe.